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A Content Analysis of Middle School Fiction: Seeking Characters Who Write

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ABSTRACT

A CONTENT ANALYSIS OF MIDDLE SCHOOL FICTION: SEEKING CHARACTERS WHO WRITE

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This content analysis was undertaken to examine whether award-winning, middle school, fiction tradebooks provide depictions of characters who engage in writing. Once identified, writing episodes were analyzed to determine if the writing was implicitly or explicitly depicted. Additional questions queried who wrote, what was written, and what stage of the writing process was represented. A final question asked what additional information and aesthetic responses were recorded in the Researcher's Journal.

Two tools, a Content Analysis Instrument and a Researcher's Journal, guided the collection of data from 43 books appearing on three awards lists. Forty-two of the books included at least one character who engaged in writing. Overall, 615 episodes of writing were recorded. Thirty-six percent of the episodes showed the characters explicitly engaged in the act of writing. Thirty-nine percent of the characters were young teens; 51.5% were female. European Americans accounted for the highest percentage (46%) of ethnicities represented. A character's religion was not found to be a significant element in the books sampled, and few of the characters represented imaginary creatures. A variety of types of artifacts were penned, including letters, journals, and poems; digital literacies were not represented. Adults provided the target

audience for most of the writings. Communication provided the impetus for most of the writing episodes. No particular stage of writing process could be determined for 66% of the episodes. Finally, two categories directly related to writing emerged from the Researcher's Journal: teaching examples and writing process. Aesthetic responses also detailed believability issues, important messages, highly attractive books, and other creative endeavors.

The results suggest research needs to be conducted in three areas: to determine middle school readers' responses to character writers, to determine to what extent character writers of multiple diverse backgrounds are represented in award-winning multicultural books, and to determine middle school readers' responses to character writers of indeterminate ethnicity. Separate booklists are identified for researchers and teachers. Action research conducted by teachers utilizing the identified episodes could be undertaken to study middle school students' responses to characters who write.

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DEDICATION

To Mrs. Fahle, my first grade teacher, who instilled the desire to write for publication by rewarding my summer writings with pennies.

To the 2000–2001 seventh-grade students at Faith Christian School, Williams Bay, Wisconsin. You caught the spark and learned to enjoy writing!

And to our Lord who makes it all possible.

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CHAPTER 1

INTRODUCTION

> *Mr. Leroy said, "Evening, Elijah. I wants you to look over this here writing 'fore I starts carving it. Mrs. Holton want it to go over her door, and I ain't carving nothing for no one 'less somebody what reads tells me it make sense."*
>
> *I said to Mr. Leroy, "Sir, some of these things do need to get changed."*
>
> *. . . I showed Ma and Pa the paper Mrs. Holton had writ and they told me it was a great honour to do this, that I had to do the best job I could. . . . I thought on it for the rest of the week. I filled pages and pages in my notebook, working on just the right words for Mrs. Holton. I thought 'bout it when I was supposed to be studying and I was supposed to be doing chores. It even creeped up on me and made my rock fishing go real unpleasant. . . .*
>
> *After 'bout a week Mr. Leroy's patience ran out and he said, . . . "After your supper . . . have them words ready so's I can get started."*
>
> *I finally got something writ down just after supper. Afore I gave it to Mr. Leroy, I ran over to Mr. Travis's home so he could see if there were any big mistakes. Mr. Travis changed two words, crossed out three, put in some better punctuating, then said, "Admirable job, Mr. Freeman, admirable job."* (Curtis, 2007, pp. 214-217)

Elijah of Buxton presents the type of character this researcher sought to identify in award-winning tradebooks for middle school readers. As the introductory excerpt shows, not only does Elijah write, but he thoroughly engages in the writing process. He ponders, drafts, revises, and takes the material to an adult for editing.

No one has previously examined the extent to which the writing process has been portrayed in award-winning, middle school fiction tradebooks, and no one has previously studied which stages of the writing process are depicted through characters'

actions in literature for any children or young adults. Therefore, this content analysis, a method of research that entails analyzing texts objectively and systematically to make inferences that are both replicable and valid according to the texts (Berelson, 1952; Krippendorff, 1980, 2004), examines whether award-winning, middle school fiction tradebooks provide depictions of characters who engage in writing. Once identified, writing episodes were analyzed to determine who wrote, what was written, and what stage of the writing process was represented.

Background of the Study

Writing instruction has been a topic of study since Plato, Isocrates, and Aristotle added rhetoric to ancient Greek instruction (Enos, 2001; Kennedy, 1994; Murphy, 2001). However, process writing was introduced into modern American research literature just 60 years ago (Day, 1947; Mills, 1953). Cowley's (1958) interviews of professional novelists and the considerations and reflections of Murray (1965, 1973, 1985), journalist turned writing instructor, popularized research of writing processes. Elbow (1973) and Shaughnessy (1976, 1977) researched writing processes of college students. Hayes and Flower (1980) showed recursive processes by mapping the cognitive processes of expert writers.

In the midst of the aforementioned publications, K-12 research in process writing instruction dates to Emig's (1971) report for the National Council of Teachers of English (NCTE). Emig interviewed eight 12th-grade students and their teachers. She found that because most composition teachers do not write for themselves, they

do not understand the writing process. Graves (1973), in his landmark research studying the writing processes of second-grade children, focused on the need for studies at the elementary level. Graves's work is credited for introducing writing as a fundamental component of the elementary curriculum (Berninger & Winn, 2006).

In research articles (D'Angelo, 1982; Parsons & Colabucci, 2008; Radencich, 1987) and dissertations (Elsholz, 1987; Grady, 1986; Harlan, 1995; Hurst, 1999; Sampson, 1990), researchers have analyzed children's books for incidents involving writing. Radencich analyzed content in basal reader textbooks. Grady, Harlan, and Sampson each analyzed content in both basal reader textbooks and tradebooks. D'Angelo, Elsholz, Hurst, and Parsons and Colabucci analyzed tradebooks. Findings were contradictory.

Conceptual Framework

The conceptual framework for this study has been built around the following four concepts: writing as a process, the connections between reading and writing, reader response theory, and motivation to write. First, this study is grounded in the view that writing is a recursive process involving elements of prewriting, drafting, revising, editing, and publishing in no particular order (Applebee, 1980, 1981; Atwell, 1998; Bereiter & Scardamalia, 1987; Elbow, 1973, 2000; Flower & Hayes, 1977, 1980, 1981; Graves, 1973. 1983, 2003; Hayes & Flower, 1980; Kane, 1995; Murray, 1965, 1972, 1985; Tierney & Pearson, 1983). Moving away from the traditionalist stance in which the finished product received almost exclusive focus (Hairston, 1982),

this content analysis examined occurrences of writing in award-winning, middle school tradebooks, seeking examples of the stages of the writing process.

This research was also based on the connections between reading and writing that have been noted by educators and researchers (Chamblee, 2003; Fitzgerald & Shanahan, 2000; Graves, 2003; Kane, 1995; Lancia, 1997; McGinley & Kamberelis, 1992; McGinley & Tierney, 1989; Parodi, 2007; Paulson & Armstrong, 2010; Shanahan, 1984, 1988; 1997; 2006; Shanahan & Lomax, 1986, 1988; Tierney & Pearson, 1983; Tierney & Shanahan, 1996). Fitzgerald and Shanahan identify four types of knowledge shared by reading and writing: metaknowledge, domain knowledge, universal textual attribute knowledge, and procedural knowledge. All except domain knowledge are important to this study and are detailed in the literature review in Chapter 2.

Third, this study was founded on the assumption that students identify with and respond to characters (Burris, 1978; Kane, 1995; Koss, 2008a; McGinley & Kamberelis, 1992; Nieto, 1997; Probst, 2004; Purves & Monson, 1984; N. B. Smith, 1948; Tierney & Pearson, 1983; Van Horn, 1997). Reader response theory (Rosenblatt, 1938, 1978, 1995) suggests, among other tenets, that a reader's response to literature may be influenced by characters' actions. Thus, this researcher sought examples of characters involved in writing processes in order to develop a base for future research regarding readers' responses to such characters.

Fourth, this study was based on research regarding the role motivation plays in developing a student's interest in writing and self-efficacy concerning writing

(Benton, Corkill, Sharp, Downey, & Khramtsova, 1995; Bereiter & Scardamalia, 1987; Bruning & Horn, 2000; Graham & Harris, 2000; Harris & Graham, 1992; 1996; Hidi & Anderson, 1992; Hidi, Berndorff, & Ainley, 2002; Pajares & Johnson, 1994; Pajares & Valiente, 1997, 2006; Renninger, Hidi, & Krapp, 1992). Research suggests that teachers can motivate student writing (Bruning & Horn, 2000), examples in literature can lead to motivation by encouraging students' feelings of self-efficacy (Bruning & Horn, 2000; L. B. Smith, 1982; N. B. Smith, 1948), and recognition of the complexities of writing can lead to motivation to write (Bruning & Horn, 2000). Therefore, this content analysis queried the type, intended audience, genre, environment, and function of each artifact or literary event in order to provide data that might inform researchers' studies of connections between characters' and readers' motivations. The same data was also collected to provide teachers with examples of characters' motivations to discuss with students (Rosenblatt, 1938, 1978, 1995).

Problem and Purpose

To date, no detailed content analysis of middle school literature that examined writing episodes within the texts has been conducted. Therefore, the purpose of this study was to analyze a sample of award-winning, middle school fiction tradebooks to learn if characters engage in the act of writing. Upon finding such characters, the purpose expanded to identify specific characteristics of the characters and elements of the artifacts written by the characters. The booklists created as products of this analysis can be valuable resources for researchers and teachers. Researchers can use

books from the booklists to investigate whether and how reading about characters who write influences the writing of middle school students. In addition, teachers of middle school students can select books from the booklists to share examples of how people use writing in a variety of ways.

Research Questions

The following questions guided this study:

A. Which award-winning, middle school fiction tradebooks portray at least one character who writes?

B. Is the writing episode implicit or explicit in the written text?

C. When characters who write are portrayed, what characteristics are found in the characters and the writing episode?

1. How is the character identified in regard to age, gender, ethnicity, religion, and reality status?

2. How is the writing described in regard to type of artifact, audience addressed, genre of literature, writing environment, and function of the text?

3. Which stage(s) of the writing process (prewriting, drafting, revising, editing, and publishing) are described in the episode?

D. What additional information and aesthetic responses do entries in the Researcher's Journal provide regarding the sample of award-winning, middle school fiction tradebooks?

Significance of the Study

The void in the literature, discussed in the Problem and Purpose section, indicates the need for this study, which can fill the void and offer a significant contribution to the knowledge of teachers and researchers. Most previous research seeking writing episodes in children's literature focused on episodes in tradebooks and/or basal reader textbooks for elementary students (D'Angelo, 1982; Elsholz, 1987; Grady, 1986; Harlan, 1995; Hurst, 1999; Parsons & Colabucci, 2008; Radencich, 1987; Sampson, 1990). In addition, most of the previous studies have been dissertations (Elsholz, 1987; Grady, 1986; Harlan, 1995; Hurst, 1999; Sampson, 1990) rather than peer-reviewed research articles (D'Angelo, 1982; Parsons & Colabucci, 2008; Radencich, 1987).

Only three of the eight previous studies sought character-writers from middle school literature for a portion of the analysis (D'Angelo, 1982; Parsons & Colabucci, 2008; Radencich, 1987). D'Angelo considered Caldecott and Newbery Award winners from 1922-1981; Parsons and Colabucci studied self-selected texts for Grades 4-6; and Radencich analyzed basal reader textbooks for Grades 1, 4, and 7. Searches of three databases (Academic Search Premier, ERIC, and JSTOR) using the terms *characters AND writing process* or *characters who write* revealed two lists of books compiled in the last two decades that contain character-writers (Parsons & Colabucci, 2008; Kane, 1995), but those lists and accompanying analyses do not identify characters according to age, gender, ethnicity, religion, or reality status as does this

content analysis. This search of the databases failed to find any additional studies that identified character-writers or examined characters' use of writing processes.

In addition, multiple searches were conducted seeking the terms *content-analysis, write,* and *character-who*. The searches included databases that serve English studies, library science, and education (PsycARTICLES, Library Literature and Information Science [H. W. Wilson], JSTOR, MLA International Bibliography, ERIC CSA, and Proquest Digital Dissertations). Multiple content analyses listed in PsycARTICLES analyze content related to dreams, identity development, and self-disclosure. In JSTOR, content analyses detail gender, race, ethnicity, religion, family. and sexual development. However, among 536 items found in the searches, only one peer-reviewed journal article (Parsons & Colabucci, 2008) specifically lists instances in which characters engaged in writing.

Although Parsons and Colabucci's (2008) analysis begins to bring the research up to date, it neither considers books targeted specifically for middle school readers nor provides personal characteristics of characters or their engagement with writing processes. In addition, it considers only books previously identified as containing character-writers. Therefore, this study sought to add to the field's knowledge about character-writers by analyzing episodes and characters in award-winning, middle school fiction tradebooks published since 1999 in order to learn what types of characters, writing episodes, and writing processes are represented in the literature studied.

For Teachers

Van Horn's (1997, 2001) work with character interrogation offered cause to conduct this content analysis to provide useful material for middle school teachers. Van Horn's work suggests that reading about characters who write may lead students to connect with the characters in ways that cause readers to develop an interest in writing and to recognize their abilities to do what the characters do. Using the books identified by this study, teachers may introduce students to characters who model writing behaviors and encourage middle school students' interactions with characters who write.

For Researchers

The results of this content analysis are significant because researchers may use the identified character-writers to examine middle school students' responses to reading about character-writers, including the extent to which the students' responses motivate students to write themselves (Van Horn, 1997, 2001). Researchers may also utilize the identified character-writers as models (Pajares & Valiente, 2006) as they investigate the relationships among cognitive, affective, and motivational aspects of writing instruction (Hidi & Boscolo, 2006).

Thus, this content analysis fills a void in the literature and, as a result, offers a significant contribution to the knowledge of teachers and researchers. Without details and analysis of extant episodes and characters, middle school teachers are missing a valuable classroom tool that can enable them to introduce students to characters who

write. In addition, researchers are missing a necessary stage needed to analyze any relationship between characters who write and the writing of middle school students.

Role of the Researcher

The researcher was an active participant in this study, reading the award-winning, middle school fiction tradebooks, responding to the books in the Researcher's Journal, using the Content Analysis Instrument aligned with the research questions to record data, and analyzing the data from the Content Analysis Instrument and Researcher's Journal. The researcher recognizes that her responses may be different from other readers' responses (Probst, 2000; Rosenblatt, 1938, 1978, 1995). Life experiences that affect this researcher's reading responses include being a former middle school teacher, a teacher of writing (elementary through adult), an avid reader who connects to textual characters, an ever-developing writer, and a practicing Christian who respects the value of every human being and desires to learn from and about the people around her.

Delimitations

This study was delimited to middle school-level fiction tradebooks from three sources: Newbery Award and Honor books, 1999-2008; Boston Globe-Horn Book Award and Honor books, 1999-2008; and the Cooperative Children's Book Center (CCBC) list of books about writers and writing (*40 Books about Writers and Writing,* 2003). All three sources are elaborated in Chapter 3. The dates were chosen so the

sample would cover an entire decade of publications, ending with the year this study was initiated. Although it would be interesting to learn how often writers appear in nonfiction and biographical tradebooks, the actual people depicted in nonfiction are not truly characters as defined by this study. In addition, delimiting the study to 43 fiction books allowed time for more intense examination of the sample than would a sample of all 109 books (54 fiction and 55 nonfiction and biographical) in the award categories under investigation.

This content analysis also delimited the search for processes. Although no common numbers or titles of writing process stages exist (Atwell, 1998; Yood, 2005), this study delimited the processes counted to *prewriting, drafting, revising, editing,* and *publishing,* as defined in the following section.

Definitions

The following definitions are offered by the researcher to clarify her sense of concepts presented in this study.

Award-winning: Recipient of one of two recognized awards, or honor designations, for children's literature or recognized by the Children's Cooperative Book Center as a book about writers and writing.

Character: A fictional person represented in fictional text.

Character-writer: A character who engages in writing.

Content analysis: A method of research that entails analyzing texts objectively and systematically to make inferences that are both replicable and valid according to the texts (Berelson, 1952; Krippendorff, 1980, 2004).

Context units: The largest component of text used to select recording units (Berelson, 1952); component of text that defines the limits of information coders use to select recording units (Krippendorff, 2004).

Culture: A way of being or living that reflects the history, background, tradition, language, and past and current experiences of a people group. "Culture is complex and intricate; it includes content and product (the what of culture), process (how it is created and transformed), and the agents of culture (who is responsible for creating it and changing it" (Nieto, 1999, p. 48).

Ethnicity: Subgroups of races by which individuals may identify their culture or sense of belonging.

Fiction: A genre of literature that is comprised of stories, tales, and fantasy (Norton & Norton, 2007).

Middle school: Grades 5 through 8, ages 10-15 (National Middle School Association, 2005).

Recording units: The smallest component of text that indicates the presence of an item sought for analysis (Berelson, 1952); descriptive pieces of information that are collected and analyzed.

Recursive: Not occurring in any prescribed manner; processes that overlap and double back on each other (Elbow, 1973, 2000, 2004; Flower & Hayes, 1980; Pritchard & Honeycutt, 2006).

Religion: Organized group with which individuals identify practices of worship.

Sampling units: The texts a content analyst selects for analysis (Krippendorff, 2004).

Self-efficacy: A person's belief regarding his/her own abilities (Bandura, 1977, 1997; Bruning & Horn, 2000; Pajares & Valiente, 2006).

Tradebooks: Books written for and marketed to the general public.

Units of content analysis: Words, subcategories, characters, or items (Berelson, 1952) that convey messages that lead to identification of a population within a sample in order to measure variables or report analyses (Neuendorf, 2002).

Writing: "A complex activity requiring the coordination of a variety of different cognitive processes" (Torrance & Galbraith, 2006, p. 77), involving discovery and intuition along with "highly personal, private, and individual processes of composing" (Hobbs & Berlin, 2001, p. 273).

Writing process: A recursive practice in which authors find ideas as they combine words and sentences to compose meaning (Elbow, 1973; Flower & Hayes, 1980; Murray, 1968; Tierney & Pearson, 1983). Terms used to describe the process

vary (Atwell, 1998), but the terms in the five following definitions are used in this dissertation to identify portions of the recursive processes:

Prewriting: Using any of several methods, such as drawing, listing words or phrases, discussing ideas with others; preparing to write; developing content, structure, or organization (Cox, 2008; Elbow, 1973; Hayes & Flower, 1980; Pritchard & Honeycutt, 2006; Shaughnessy, 1976, 1977);

Drafting: Beginning to place ideas on paper, focusing on meaning and experimentation (Cox, 2008; Elbow, 1973; Hayes & Flower, 1980; Shaughnessy, 1976, 1977);

Revising: Rereading and changing written words and concepts to clarify and/or elaborate the writer's message and ideas (Atwell, 1998; Cox, 2008; Elbow, 1973; Pritchard & Honeycutt, 2006; Tierney & Pearson, 1983);

Editing: Changing drafted material in order to conform to conventions of the language (Cooper et al., 1976; Cox, 2008; Shaughnessy, 1977);

Publishing: Bringing a written draft to a finished state in order to share it with others through one or more of several forms, such as poster, drama, book, or read aloud (Atwell, 1998; Calkins, 1986; Cooper et al., 1976; Cox, 2008; Farris, 2005).

Summary and Organization of the Study

This content analysis examines which award-winning, middle school fiction tradebooks in the previous decade provide depictions of character-writers. The

analysis determines the numbers and characteristics of character-writers and writing episodes in the sample studied.

This study is organized into five chapters. Chapter 2 presents the literature review for this study, detailing research regarding the conceptual framework as well as previous content analyses of reading and writing episodes in elementary and middle school literature. Chapter 3 outlines the research methodology, delineating the details of the tools utilized and the data collection process and data analysis process. Chapter 4 reports the results. Chapter 5 presents the conclusions and implications of the study.

CHAPTER 2

LITERATURE REVIEW

The conceptual framework for this investigation rests on four concepts: writing as both process and product, connections between reading and writing, reader response theory, and connections between motivation and writing. This study does not test the four concepts but these concepts provided the impetus for this content analysis of writing episodes as they suggest that middle school students can utilize the writing process to create a finished product (Alvermann, Phelps, & Gillis, 2010; Dyson & Freedman, 2003), make connections between their writing and reading (Elbow, 2004; Gilrane, 2009), respond to character-writers (Probst, 2000, 2004; Rosenblatt, 1938, 1978, 1995; Van Horn, 2001), develop increased motivation to write (Bruning & Horn, 2000; Codling, Gambrell, Kennedy, Palmer, & Graham, 1996), and learn to overcome their own writing problems as they identify with characters who are overcoming problems common to their age and maturity levels (Griffith, 2008). This chapter reviews the literature that defines the four concepts deemed foundational to this study. Also included in this chapter is a literature review of previous content analyses that identify reading and writing episodes in elementary and middle school literature.

Writing as Process and Product

Research by Emig (1971), Graves (1973), and Gray (1974) spawned an educational movement built upon former college-level research that views writing as a recursive process in which authors find their ideas as they combine words and sentences to compose meaning (Day, 1947; Elbow, 1973; Mills, 1953; Murray, 1968, 1985, 1989; Shaughnessy, 1976, 1977). Process theory in regard to writing instruction has been based on research over the past 30 years that indicates that writers of all ages and ability levels, young children and professional writers, follow the same types of processes when they carry a project through to completion (Alvermann et al., 2010; Atwell, 1987, 1998; Calkins, 1986; Cooper et al., 1976; Dyson & Freedman, 2003; Fletcher, 1993; Flower & Hayes, 1980). Graves (2003) notes that the order of processes is "unpredictable" (p. 221). Those processes, variously labeled and enumerated by researchers, are recursive, continually doubling back on each other, not occurring in any set order (Atwell, 1998; Elbow, 1973; Graves, 2003). Pritchard and Honeycutt (2006) draw further complex processes, strategies, and tasks into the framework of the writing process, adding items such as "explicit instruction, reflection, guided revision, and self-assessment" (p. 279), but this content analysis delimited the search for processes, seeking episodes of *prewriting, drafting, revising, editing,* and *publishing* (Atwell, 1998; Elbow, 1973, 2000; Flower & Hayes, 1980).

In the prewriting stage of the writing process, writers begin to collect their thoughts, using methods such as drawing, listing words or phrases, or discussing ideas with others to prepare to write (Cox, 2008). In addition, prewriting may involve

inquiry through which the writer experiments with thoughts and ideas to define the writer's thoughts (Elbow, 1973, 2000, 2004; Shaughnessy, 1977). Although prewriting always occurs at the initial stage of creating a composition, it also may occur during any of the other recursive processes (Day, 1947; Elbow, 1973; Graves, 1973, 1983, 2003; Hayes & Flower, 1980; Pritchard & Honeycutt, 2006; Shaughnessy, 1977).

In the drafting stage of the writing process, ideas are placed on paper as a writer focuses on meaning and experimentation (Cowley, 1958; Cox, 2008; Day, 1947; Elbow, 1973; Shaughnessy, 1976, 1977). Graves (2003) refers to this stage as composing, as the writer considers thoughts to write, using or rejecting material from the prewriting stage. When drafting, the writer places words on paper, rereads the written words, and considers more thoughts to write. Because even the stages of editing and publishing can be interrupted in order for a writer to add new material, drafting continues throughout all the writing process stages until the writing is completed (Atwell, 1998; Calkins, 1986; Cowley, 1958; Day, 1947; Elbow, 1973, 2000, 2004; Graves, 1973, 1983, 2003, Shaughnessy, 1977).

The process of revising includes rereading to find the valuable parts of a draft (Calkins, 1986; Cowley, 1958; Cox, 2008; Elbow, 1973, 2000, 2004). Revision may occur while writing a draft as writers think of ideas to add or after writing a draft as writers reread and find material to change (Atwell, 1998; Calkins, 1986; Cowley, 1958; Day, 1947; Elbow, 1973, 2000, 2004; Graves, 1973, 1983, 2003; Tierney &

Pearson, 1983). Clarity of meaning and expansion of ideas are the main goals as writers revise their drafts (Cox, 2008; Elbow, 1973; Pritchard & Honeycutt, 2006).

In the editing stage of the writing process, drafted material is brought into conformity with the conventions of the language (Cooper et al., 1976; Cox, 2008; Elbow, 1973; Shaughnessy, 1977). These conventions include grammar, spelling, and usage as well as formatting required by the specific form of writing, such as a poem or essay or narrative (Elbow, 1973; Tompkins, 2008).

In the publishing stage of the writing process, the draft is brought to a finished state in order to share it with others (Atwell, 1998; Calkins, 1986; Cooper et al., 1976; Cox, 2008; Graves, 1983, 2003; Murray, 1968, 1985). Cox (2005) and Farris (2005) further note that publishing can take several forms, such as posters, dramas, or books. Publishing offers the writer a concrete version of personal thoughts and a form of writing to share with multiple audiences (Cooper et al., 1976; Graves, 2003). Publishing often serves to motivate writers to complete the writing process (Bruning & Horn, 2000; Cooper et al., 1976; Dyson, 1997; Pressley, 2006).

In a process-oriented classroom, much writing is not meant to be brought to the stage of publication because learning of content and literacy skills occurs in the midst of the process (Atwell, 1998; Calkins, 1983; Elbow, 1973; 2000, 2004; Graves, 2003; Murray, 1985; Shaughnessy, 1977). Maxwell and Meiser (2001) illustrate what is meant by this when they suggest that teachers view and assign writing projects in three levels. In Level 1, students know they are writing for themselves; products are generally first drafts or journals that are not formally assessed, and the

understanding/learning of content is the most important factor. Level 2 writing is assigned to assess understanding of concepts; writing conventions are applied, but Level 2 is neither considered to be nor evaluated as a final draft. Finally, Level 3 writing has undergone multiple changes as the writer has worked through the stages of the writing process to bring the text to a finished product that may be evaluated for conventions as well as content and understanding. Because the process of writing may or may not end in a product, the process in writing-process theory supersedes the product, which had been all-important to the traditionalist (Hairston, 1982).

Although the emphasis in writing instruction has shifted from the traditionalist view of the product as the only important element, room still needs to be made occasionally for the writing process to lead to a finished product, as in Maxwell and Meiser's (2001) Level 3 writing. Writers generally desire an end result that is a unique construction, and many writers desire to reach an audience (Atwell, 1998; Calkins, 1986; Dyson, 1997; Routman, 2005). As Graves (2003) noted, "Writing is a public act, meant to be shared with many audiences" (p. 54). In K-8 classrooms that focus on writing process, the product is the final outcome, the published piece, which may take many forms. Writing products are diverse, including class newspapers, classroom displays, plays, and individual or collaborative books (Cox, 2008; Emig, 1973; Farris, 2005). In present-day classrooms that center on process and product, "writing becomes purposeful, personal, and world-changing--not the turf of the talented few but the domain of everyone who has something to say and someone to say it to" (Atwell, 1998, p. 147). The foregoing view of writing as process and

product serves as the basis for this study's examination of the stages of the writing process employed by characters who write.

Reading and Writing Connections

Alongside the process writing movement, educators have realized the importance of story (Atwell, 1998; Graves, 2003) and connections between reading and writing (Chamblee, 2003; Fitzgerald & Shanahan, 2000; Shanahan, 1984, 1988, 2006; Shanahan & Lomax, 1986, 1988; Tierney & Pearson, 1983; Tierney & Shanahan, 1996). Shanahan (2006) states, "writing . . . has the potential to be affected by . . . reading" (p. 171). Three of the four types of knowledge shared by reading and writing that were identified by Fitzgerald and Shanahan (2000) relate to this dissertation: metaknowledge, universal textual attribute knowledge, and procedural knowledge. Finally, though reading and writing share connections, reading and writing are also separate cognitive tasks (Chamblee, 2003; Fitzgerald & Shanahan, 2000; Shanahan, 1997; Tierney & Shanahan, 1996).

Metaknowledge

Metaknowledge is most connected to this content analysis because a key portion of this type of knowledge includes "knowing that readers and writers interact" (Fitzgerald & Shanahan, 2000, p. 40). When students write, they search for ways to interact with texts that they read; in addition, the act of writing provides an additional impetus for reading and for knowing how texts are created (Calkins, 1983, 1986,

2000; Teale, Zolt, Yokota, Glasswell, & Gambrell, 2007). Therefore, the list identified by this content analysis may allow teachers and researchers to link instruction and research, respectively, to the interaction of the student reader with the author of the text being read and to link the interaction of the reader with the character-writer's production of text.

Universal Textual Attribute Knowledge

In relation to this study, textual attribute knowledge--recognizing characteristics of texts in order to emulate the same (Fitzgerald & Shanahan, 2000; Lancia, 1997)--is also important for middle school readers and writers. Readers reportedly gain additional understanding of narrative structures during the developmental stage that Fitzgerald and Shanahan label as Stage 4, Grades 4-8. Young readers/writers can be expected to engage at a new developmental level with narrative texts (Fitzgerald & Shanahan, 2000). Therefore, texts found on the list produced by this study can give teachers and researchers opportunity to determine if students are able to emulate characters who write.

Young teens' growth in textual attribute knowledge can help explain the connection cited by Terry (1989), who found agreement among researchers and children's literature specialists that children's abilities to write are apparently influenced by their involvement with literature. Numerous authors agree from a personal standpoint. For instance, when interviewed, children's author Christopher Paul Curtis stated, "When I was probably 9 or 10 years old, I can remember wanting

to be a writer. . . . A lot of times when I read, I'd say to myself, 'I can do this'" (Barrera & Harris, 2001, p. 1). Yolen (2007) reports, "All the books that I have ever read inspire my own writing" (p. 1). Finally and emphatically, author Richard Peck (2004) maintains, "Nobody but a reader ever became a writer." These authors affirm the connection between reading and writing as influenced by textual attribute knowledge.

In addition, in studying sixth graders' descriptions of connections reached through studying literature, L. B. Smith (1982) identified 14 conclusions reached by the students. Four of these conclusions--connections to historical figures, gifted people, people who struggle, and people who solve difficult problems--speak to the use of young teens' textual attribute knowledge. Students can recognize in fictional characters people like themselves, people who are gifted in writing, people who struggle to write well, and people who solve difficult writing problems. These possible connections provide yet another reason to pursue a search for books that incorporate characters who write. Therefore, because textual attribute knowledge provides a reading-writing connection, the content analysis in this study examines the degree to which current literature offers students examples of characters who engage in writing processes.

Procedural Knowledge

Procedural knowledge is the third type of knowledge identified by Fitzgerald and Shanahan (2000) that has relevance to this study. During Stage 4, Grades 4-8,

students are capable of creating and utilizing texts for multiple purposes. The lists identified here can be used by teachers and researchers to examine how students create texts related to texts they read. Writers interact with text in order to experiment with and learn to develop their own voices and styles (Kamberelis, 1986; McGinley & Tierney, 1989; Teale et al., 2007). Therefore, reading and writing are also connected as readers borrow from writers in order for the readers to become writers as well (Lancia, 1997). Examples of these connections can be found in both historical and recent research (Codling et al., 1996; Glenn, 2007; Tierney & Pearson, 1983).

For instance, a study conducted by Codling et al. (1996) of 72 third-grade students and 73 fifth-grade students explored motivation in relation to children's writing. The study utilized classroom observations, student surveys, and student interviews. The interviews utilized open-ended questions as well as prompts that encouraged elaboration of comments. Pertinent to the reading-writing connection influenced by procedural knowledge, in the sample of fifth graders, 93% of the students reported "thinking of stories they read while writing" (p. 15). Of those students, 83% referred either to books in general or to specific titles.

Recent research includes Glenn's (2007) study with eight graduate-level preservice teachers. The participants received elective credit in a semester-long class in which they wrote fiction, read young adult literature, and acted as peer reviewers for each other's writing. Even though Glenn's population was older than the middle school students for whom this study is conducted, the preservice teachers clearly indicated that they searched reading materials to find methods they could use to

communicate effectively through their own writing. This researcher identified specific titles that portray characters who write, which, in turn, provides a basis for researchers to use to learn whether middle school students apply procedural knowledge to consider the characters' writing processes. The specific titles also provide a basis for teachers to employ to instruct students to use their reading to inform their writing.

Reading and Writing Differences

Finally, also of importance, Fitzgerald and Shanahan (2000) note that reading and writing are also different cognitive tasks because each process can be learned separately. A bidirectional model has been asserted, recognizing both interaction and independence between reading and writing activities (Parodi, 2007). Differing cognitive operations between the processes of reading and writing may open students' minds to accept additional ideas regarding either reading or writing (Fitzgerald & Shanahan, 2000). The cognitive differences between reading and writing may be just the connection that teachers can utilize along with the lists produced by this study to encourage student readers to write in order to interact with the text. In addition, researchers may use the lists to study whether students' learning from character-writers or appreciation of character-writers lead those students to produce texts of their own.

Reader Response Theory

Although this study does not collect responses from readers other than the researcher, reader response theory is foundational to the researcher's decision to conduct the study. As stated in Chapter 1, this study is based on the assumption that depictions of characters who write may influence a reader's response to the literature. Because readers can be expected to respond to characters (Probst, 2000, 2004; Rosenblatt, 1938, 1978, 1995), this researcher sought to identify character-writers and writing episodes in order to develop and analyze booklists that researchers and teachers might utilize. Rosenblatt (1995) theorized a continuum of transactions with text ranging from efferent to aesthetic readings. She defined transaction as the "continuously reciprocal influence of reader and text in the making of meaning" (p. xvi). Efferent reading is the abstracting of information, such as reading middle school literature to find examples of characters who write, and aesthetic reading focuses on affect and mood, such as reading middle school literature to enjoy the experience. No point on the continuum is considered better than another, and a reader may be influenced to write through either an efferent or an aesthetic reading response (Rosenblatt, 1995).

The text and the reader are both important in reader response theory (Rosenblatt, 1938, 1978, 1995). In agreement with Rosenblatt, as well as with Galda, Ash, and Cullinan (2000), this researcher does not suggest specific ideas or meanings for students to apply as they read about characters who write. Instead, this researcher recognizes that the reader, in concert with the text, determines the value of specific

ideas that the reader finds inherent in the text (Rosenblatt, 1938, 1978, 1995; Probst, 2004). The list developed by this study simply gives researchers the opportunity to analyze what students find in the text and teachers the opportunity to encourage responses in connection with characters who write. The primary goal of this research was to analyze a sample of books to present episodes in which characters engage in writing. However, reader response theory offers teachers and researchers a basis for expecting students to complete transactions with the text that are meaningful to the reader and that may lead students to desire to write as do some characters.

Rosenblatt (1938, 1978, 1995) would characterize the total situation as important to the transaction. The aesthetic reading and the subsequent activities would act on each other. Character-writers may or may not affect readers' responses because each reader perceives material as relevant or irrelevant depending upon the reader's own judgments and mindset at the time of the reading. Nevertheless, without an analyzed list of books identifying characters who write, teachers and/or researchers have no way to test the possible effects of those characters. And even with the list, researchers and teachers need to be aware that "the relation between reader and text is not linear. It is a situation, an event at a particular time and place in which each element conditions the other" (Rosenblatt, 1978, p. 16).

Further, language may convey positive or negative connotations and/or emotions leading to positive or negative responses (Rosenblatt, 1978). The term *writing* may well conjure enjoyable or disagreeable feelings for a particular reader. Researchers or teachers using the analyzed booklist developed in this study need to

account for individuals' felt responses to the very idea of writing. The list developed here can be used by both teachers and researchers to ask, do characters who write create transactions that encourage readers to write? The transactions can be expected to show much differentiation because an infinite number of responses are possible due to the individuality of each reader who relates to the text (Galda et al., 2000; Probst, 2004; Rosenblatt, 1938, 1978, 1995).

Probst (2004), who has applied Rosenblatt's (1938, 1978, 1995) reader response theory to secondary school instruction, states that "the teaching of literature must be grounded in the students' responses to the text" (p. 73). He identifies four potential points of reader response that may occur when adolescents read. First, the reader confronts the text in order to find meaning. Second, the reader finds opportunity to gain greater understanding of self by observing one's own thoughts and responses. Third, the reader may recreate ideas about self when responding to the text. Finally, the reader must accept responsibility to act in order to gain a transaction with the text. Each of Probst's points provide further support for the development of an analyzed list of books that may assist researchers who wish to study or teachers who wish to encourage middle school students' responses to literature that portrays characters who write.

Probst (2004) notes the uniqueness of every reader every day in every situation, yielding the potential for an infinite number of responses. Nevertheless, Probst suggests five categories of response useful to teachers and young teens in classrooms. He lists personal, topical, interpretive, formal, and literary responses. A

personal response concerns self, a topical response relates to the subject of the text, an interpretive response critiques the importance of the text, a formal response deals with the form or the structure of the text, and a literary response considers the text in relation to the author or the time period or other texts.

Reader response theory is included in this research because middle school readers may find that interaction with a character leads them to become interested in writing because a character writes. Van Horn's (1997) study of character interrogation shows specifically how middle school readers may respond to characters in the text. Van Horn conducted a one-year study in which she invited heterogeneous middle school students in six reading classes to engage in *character interrogation*, "a process that asks students to write down questions they would ask the characters and allows them to play the part of a character, answering the questions of their fellow students" (p. 344). She analyzed student writing in the forms of drafts written to describe characters in photographs as well as journal entries written from the point of view of a character chosen by the student. In addition, she collected and analyzed student-generated questions and comments related to characters. The results of Van Horn's study suggest that character interrogation often motivates middle school students to respond by connecting with characters in text.

Latendresse (2004), who has taught diverse students in urban and nonurban settings for more than a decade, states that each student's social and cultural history influences his/her reading. Through the use of literature circles and reciprocal teaching (Palinscar & Brown, 1986) over several years, Latendresse has engaged

middle school students in the reading and discussion of self-selected literature. He found that as students, influenced by their own histories, reached unique understandings of texts, the students reconsidered their own experiences and assumed personal attitudes different from previously held thoughts and feelings. In addition, aesthetic-type reading leads readers to relate and respond to fictional characters (Dorfman & Cappelli, 2007; Farris, Werderich, Nelson, & Fuhler, 2009; Koss, 2008a; Purves & Monson, 1984; Ruddell, 1992). These attitudes, which are clearly reader responses, are reasons for developing a booklist for teachers and researchers to utilize. Researchers may use the books, characters, and episodes identified in this study to learn whether young teens develop new attitudes and emotions toward writing as they read about characters who write. Teachers may use the books, characters, and episodes to encourage positive responses toward writing.

Motivation to Write

Before the last two decades, little scientific analysis existed that studied factors that motivated writing development (Benton, et al., 1995; Bruning & Horn, 2000). However, analysis over the last two decades indicates a close connection between self-efficacy beliefs and motivation to write. Studies on self-efficacy, a person's judgment of his/her own abilities (Bandura, 1977, 1997), in regard to writing, suggest that students must believe they possess the ability to write in order to write successfully (Graham & Harris, 1989; Hidi & Boscolo, 2006; Pajares & Johnson, 1994; Pajares & Valiente, 1997, 2006; Zimmerman & Bandura, 1994). In addition, postsecondary

students who experienced apprehension of writing tasks and who believed writing was a gift as opposed to an acquired ability often labeled themselves as poor writers (Palmquist & Young, 1992). Palmquist and Young also found that these older students who viewed writing as a gift often refrained from seeking additional help.

According to the research, three forces contribute to students' positive self-efficacy beliefs about their own abilities to write. First, teachers can act as motivating forces (Bruning & Horn, 2000; Codling et al., 1996; Hidi & Harackiewicz, 2000). Second, examples in literature can contribute to students' feelings of self-efficacy (Calkins, 1983; L. B. Smith, 1982; N. B. Smith, 1948; Van Horn, 2001). Third, students can learn to overcome negative self-efficacy beliefs as they engage in the process of writing (Bruning & Horn, 2000; Elbow, 1973, 2004; Emig, 1971; Hidi, 1990; Hidi & Harackiewicz, 2000; Storms, 1988).

Teachers as Motivators of Self-Efficacy

Teachers hold important keys to the development of students' motivation to write (Bruning & Horn, 2000; Codling et al., 1996). Teachers can create a conducive atmosphere for writing in four ways: (1) removing negative conditions, (2) creating a climate of trust by allowing students adequate time and by assisting students in the planning and organization stages of the writing process, (3) allowing students to control their own writing projects, and (4) countering negative self-talk (Bruning & Horn, 2000). Additionally, teachers must assist students so the students can recognize that the benefits of writing supersede the difficulties associated with the task (Bruning

& Horn, 2000). Finally, fifth graders admitted being motivated to write through the teacher's influence more than did third graders (Codling et al., 1996). Therefore, middle school teachers are likely to be candidates to influence students' self-efficacy in relation to writing. Through the books, characters, and episodes identified in this study, teachers may have new tools to utilize to motivate students to write.

Literature's Contribution to Feelings of Self-Efficacy

Researchers and practitioners believe literature can play a substantial role in providing three of the four conditions Bruning and Horn (2000) find essential for encouraging students to write (Calkins, 1983; L. B. Smith, 1982; Van Horn, 2001). Literature can help teachers set a climate of trust when they encourage students to take time to read as part of the students' planning and organization (Calkins. 1983). The literature can help students find examples of writers to emulate, encouraging self-control of their writing projects (L. B. Smith, 1982). Finally, the literature can help students counter negative self-talk if they see that other writers also face obstacles as they write (Elbow, 1973, 2000; L. B. Smith, 1982). When students with either a high or low degree of self-efficacy find examples in literature showing that writers often struggle with the process, they may be inspired to write as well.

Van Horn (2001) also found that "students who read with introspection and respond with purpose come to view themselves as readers and writers who have a duty to think and create. . . . Pretending to be a character motivated more purposeful reading and writing" (p. 5). In an extension of her one-year study, Van Horn

conducted a four-year investigation with middle school students in heterogeneous classes. During the period of study, Van Horn recorded classroom literacy practices in a journal and on audio- and videotape. She also collected student artifacts, including informal notes that the students produced of their own accord. Toward the end of the study, she interviewed students about their reactions to the literacy community that developed. In one instance described in the book, the students were so engrossed in the role play that they seemed to transcend pretense, taking on the characteristics of the characters (Van Horn, 2001). Van Horn's work with character interrogation suggests that researchers can indeed use the books that are identified in this content analysis to examine whether middle school students who read about characters who write are motivated by that character to engage in writing themselves and teachers can use the identified books, characters, and episodes to encourage such motivation.

Overcoming Low Self-Efficacy Beliefs through Engagement in the Process of Writing

Virtually all writers experience some degree of negative emotion in relation to the task of writing (Bruning & Horn, 2000). Therefore, all writers need to realize that negative self-talk is common in writers at all levels (Bruning & Horn; Elbow, 1973, 2004; Emig, 1971; Storms, 1988). Student beliefs toward both the value of writing and their own competence can be influenced by giving students opportunity to grapple with writing's complexities and frustrations so that they can learn to be patient, persistent, and flexible through practicing writing processes (Bruning & Horn. 2000).

Writers must overcome unfamiliar elements such as new discourse forms and conventions of writing through motivation (Bruning & Horn. 2000). In addition, because writers' thoughts and emotions are publicly revealed through writing, teachers must protect students with integrity and carefully plan ways to motivate students to write (Bruning & Horn. 2000). The books, characters, and episodes identified in this study can help teachers and researchers learn whether examples in literature can provide some of that positive feedback.

Content Analysis in the Study of Characters Engaging in Writing

Previous content analyses have been used to "present a systematic and objective image of what comes to people's attention through fictional materials" (Berelson, 1952, p. 102). In addition, other research has established the usefulness of content analysis for describing incidents involving writing in children's books (D'Angelo, 1982; Elsholz, 1987; Harlan, 1995; Hurst, 1999; Parsons & Colabucci, 2008; Radencich, 1987; Sampson, 1990).

In 1982, D'Angelo reported that although content analyses of children's literature had been conducted to ascertain numbers of character representations according to racial, gender, age, and reader roles, the role of writing had not been examined in those texts. Therefore, D'Angelo examined Caldecott and Newbery winners, looking for examples of reading or writing, from 1938 and 1922 respectively, the first year of each award, until 1982. In the Caldecott winners, she found no

examples of writing in connection to a main or related theme of a book. In the Newbery award winners, she found that 7 (11%) of the books featured writing as an important part of the book. She also found that reading occurred alone as a main theme in 11 of the books, but writing appeared only in conjunction with reading. D'Angelo clearly counted writing episodes; however, she did not analyze the content of the identified writing episodes. No reliability or validity study was reported.

When Elsholz (1987) studied incidents of reading in 27 tradebooks published between 1969 and1985, she also found that some characters engaged in writing. However, she decided early in her study to delimit her count to reading activities alone. Elsholz's study was limited in regard to reliability and validity because she did not engage other readers to validate her count of reading incidents in any of the books studied. In addition, two other limitations of Elsholz's study in regard to the current study include her decision to use only one state award (Oklahoma's Sequoyah Award, determined by the vote of school children) and to count only reading incidents. Still, her research informs this study due to the notations that some characters engaged in writing even though she did not enumerate those engagements.

Radencich (1987) examined six basal reader textbook series (Ginn; Harcourt, Brace Jovanovich; Holt, Rinehart & Winston's Holt Basic Reading; Houghton Mifflin; Macmillan's Series R; and Scott, Foresman) published in 1982 or 1983 and marketed for first, fourth, and seventh grades. She counted reading and writing incidents together but singled out findings about writing in a few instances in text. She found that although few examples of either creative writing or writing in diaries

existed, examples of creative writing increased with grade level (1% at first grade, 4% at fourth grade, and 8% at seventh grade). Diary writing remained stagnant at 0% in first grade, 1% in fourth grade, and 1% in seventh grade. She also stated that characters who wrote were portrayed positively and writing episodes occurred "more frequently outside of school than inside it at grades 4 and 7" (p. 471). Unfortunately her tables and text relate no specific numbers of writing incidents, even though she obviously counted incidents in order to compute percentages.

The greatest limitation of Radencich's (1987) study is the absence of specific numbers of writing incidents. In addition, she reported neither characteristics of the characters who wrote nor characteristics of the writing incidents, and she delimited her study to a wide selection of U.S. basal reader textbooks, including no tradebooks. Furthermore, she reported no reliability or validity assessments.

Sampson (1990) searched for writing incidents in five English-language basal reader textbooks used in Texas from 1987-90 and 20 tradebooks geared to readers in Grades 3 and 4. She found that compared to the basal reader textbooks in her sample, the tradebooks in her sample, all from the International Reading Association's (IRA) Children's Choice Award in 1988, contained most (187 incidents, 56%) of the examples of characters engaged in writing. The third-grade readers accounted for 66 writing episodes (20% of the total) and the fourth-grade readers accounted for 82 writing episodes (24% of the total). Interestingly, "when the origin of the stories in the basals were examined, it was found that 132 (89%) of the stories were excerpted or adapted from children's tradebooks" (p. 97). Excluding the stories taken from

tradebooks, only 16 writing episodes occurred in the stories examined in intermediate basal reader textbooks.

A limitation of Sampson's study occurred because she did not read every story in the basal reader textbooks. She read the first and last story in each basal reader textbook, assigned numbers to the rest of the stories, and randomly selected enough stories to correlate with the numbers of pages in the tradebooks. She read 1,850 pages in tradebooks and 1,848 pages in the basal reader textbooks. Sampson performed a reliability assessment that is detailed in Chapter 3 of this study.

Harlan's (1995) study considered both reading and writing episodes shown in illustrations as well as text. He sought to find examples of reading, writing, or reading and writing conducted together. His sample included 177 selections from Harcourt Brace, Houghton-Mifflin, and Macmillan basal reader textbooks published in 1993 for first and second grades as well as 77 tradebooks published in 1994. The basal reader textbook series were chosen because they included only authentic, unaltered text and illustrations anthologized from trade literature. The tradebooks chosen originated from IRA's *Children's Choices for 1994 (Children's Choices for 1994)* and *Teachers' Choices for 1994 (Teachers' Choices for 1994*). He found that the tradebooks contained more characters engaging in literate behaviors than the basal reader textbooks contained. In addition, Harlan found that many literate episodes were shown as illustrations but not alluded to in the text. In the basal reader textbook anthologies, 9.1% of the reading and/or writing episodes were mentioned in text, 22.7% were shown in illustrations, and 68.2% were pictured in both text and

illustration. In the tradebooks, the respective percentages were 33.3%, 44.4%, and 22.2%.

Among the limitations Harlan (1995) listed for his study, two were directly related to this study. First, judges' abilities to recognize literacy incidents were constrained by the judges' experiences. Second, availability of tradebooks was occasionally limited. An additional limitation is found in Harlan's decision to study only one year's worth of books or basal reader textbook selections. Even though the numbers of readings conducted were substantial, his sample was limited to any unusual circumstances that may have been happening in the publishing industry for that year. Harlan's reliability statistics are reported in Chapter 3.

Finally, Hurst (1999) compared the portrayal of reading and writing episodes in 27 intermediate-level teacher-recommended tradebooks (TRT) and commercially successful tradebooks (CST). Her first sample was derived from IRA's Teachers' Choice books for 1998 (*Teachers' Choices for 1998*); the second group of books was listed on the online version of *Publisher's Weekly* Children's Best Seller List from May through December, 1998. She found more characters engaged in writing in the commercially successful books. Hurst surmised that genre accounted for the difference; informational books made up the majority of TRT, but the best sellers were primarily fiction.

Hurst's (1999) stated limitations mirrored several of Harlan's (1995): the judges' abilities to recognize reading or writing episodes, the book authors' decisions to include reading or writing episodes in their books, and the availability of the books

to the researcher. Also like Harlan, Hurst read books from only one year of award winners, limiting her sample to any unusual circumstances that may have been happening in the publishing industry for that year. Hurst's reliability study is reported in Chapter 3.

Parsons and Colabucci (2008) identify their study as a content analysis of intermediate-level books (Grades 4-6) delimited to texts in which primary characters were writers and writing was the central theme. Their sample was compiled by searching library catalogs, online databases, and recommendations from students and colleagues. Parsons and Colabucci's research questions focused on why the character wrote, what the writing accomplished for the character, and what effect the writing had on an audience. Parsons and Colabucci's list does not include any description of the character as a person (e.g., age, gender, ethnicity, etc.) or detail about the stages of writing in which the characters were involved. Instead of content analysis as defined by this current study, Parsons and Colabucci's work is more a literary analysis because it seeks to describe writing through character development and narrative perspectives (Galda et al., 2000). No report of reliability or validity is published.

Kane (1995), professor of literacy and English methods, does not describe her method of identifying the books in her sample but purposes to discuss characters who write so that middle school teachers may introduce the characters as models. She states, "If we want to demonstrate how the stages of the writing process are recursive, we can point out characters who write recursively rather than linearly" (p. 56).

However, while Kane discusses examples of writing processes, the literature on Kane's list, published from 1958-1990, is dated.

A Void in Content Analysis Literature

A void in the literature has existed since 1999. No dissertation-level content analyses delineating episodes of characters engaging in writing have been found among materials published from 1999 through mid-2010. Multiple searches were conducted seeking the terms *content-analysis, write,* and *character-who*. The searches included databases listed under Humanities/Children's Literature (PsycARTICLES and Library, Literature, and Information Science [H. W. Wilson]), Humanities/English [JSTOR and MLA International Bibliography], Education/ Educational Technology, Research, and Assessment [ERIC CSA], and Education/Literacy [ERIC CSA and Proquest Digital Dissertations]). Multiple content analyses listed in PsycARTICLES analyzed content related to dreams, identity development, and self-disclosure. In JSTOR, content analyses detailed gender, race, ethnicity, religion, family, and sexual development. However, among 536 items found in the searches, only one peer-reviewed journal article, "To be a Writer: Representations of Writers in Recent Children's Novels" by Parsons and Colabucci (2008), specifically lists instances in which characters engaged in writing. That article is described in Chapter 1, under "Problem and Purpose." This void in the literature, coupled with the lack of middle school research in earlier content analyses describing character-writers, indicates a need for the data collected and analyzed in this study.

Summary

This chapter presents a literature review of the conceptual framework for this study as well as an explanation of content analysis. The conceptual framework is based on four ideas: writing as process and product, the relationships between reading-writing connections, reader response theory, and motivation to write. This chapter provides a history of content analysis regarding episodes of writing in children's literature related through a review of six content analyses. The lack of research regarding content analyses seeking character-writers in middle school literature is also discussed.

CHAPTER 3

METHODOLOGY

This content analysis examines occurrences of writing in award-winning, middle school fiction tradebooks. In this chapter, the sampling unit of books utilized for analysis is identified. The two tools that guided data collection for this study, the Content Analysis Instrument and the researcher's reflective journal (Clandinin & Connelly, 2000), are explicated. First, the development, recording procedures, and data analysis of the Content Analysis Instrument are described. In addition, the Researcher's Journal is discussed, and the procedures used to record journal entries are delineated. Finally, data analysis of the Researcher's Journal is discussed.

Content Analysis

Content analysis is an established research technique (Berelson, 1952; Krippendorff, 1980, 2004). Berelson posits that "content analysis is a research technique for the objective, systematic, and quantitative description of the manifest content of communication" (p. 18). Content analysis entails analyzing texts to make inferences that are both replicable and valid according to the texts (Berelson, 1952; Krippendorff, 1980, 2004). In short, in content analysis, the researcher examines the text to determine the substance or subject matter of the text (Galda et al., 2000).

Finally, content analysis differs from literary analysis, which seeks to describe authors' actions, such as character development or narrative perspectives (Galda et al., 2000).

Data Collection and Data Analysis

Following Berelson's (1952) definition of content analysis as a method of research that entails analyzing texts in an objective, systematic manner, this researcher read and analyzed the content of 43 award-winning, middle school fiction tradebooks to identify books, characters, and episodes that depict characters who write. In addition, the content of the Researcher's Journal in which the researcher recorded thoughts, emotions, connections, and/or reactions to the readings (Lincoln & Guba, 1985) was analyzed. The description of methods utilized for collection of data and analysis of data are described in the following sections.

Sample

The sampling units (Berelson, 1952; Krippendorff, 1980, 2004), or texts selected for analysis, were award-winning, middle school fiction tradebooks. Berelson (1952) presents three universes for the selection of samples: (1) titles, specific texts relevant to the problem and purpose of the study; (2) issues, a representative and economical subset of the titles selected; and (3) content, the relevant material within the issues. The researcher chose texts from the John Newbery Awards, Boston Globe-Horn Book Awards, and CCBC lists from 1999-2008 as titles, middle school texts as

the issues, and fiction as the content. The years were chosen to provide results from the most recent decade, ending in the year the study was initiated.

The John Newbery Award was established in 1921. The Association for Library Service to Children, a part of the American Library Association (ALA), awards the John Newbery Award annually for the "most distinguished contribution to American literature for children published in the United States during the preceding year" (ALA, 2010). The terms used to define *distinguished* include eminence, distinction, achievement, excellence, quality, and individually distinct. The author must also be an established resident of the United States. If the award committee determines that additional books meet the stated criteria, honor books may be awarded as well. Newbery Award and honor books must be originally published in the United States.

Books from the Newbery lists were included in the sample because teachers and librarians are generally familiar with that award. Newbery Award books are easily accessible because librarians tend to order these books and display lists of Newbery Award winners in conspicuous places within the library. Each year, a chairperson and 14 committee members (recently reduced to eight members) are elected from nominees submitted by ALA members and/or former Award Selection Committee members (ALA, 2010). Committee members come from the ranks of teachers and university professors as well as librarians serving school, public, and college/university populations.

The Boston Globe-Horn Book Award was established in 1967. The Boston Globe-Horn Book Award is determined annually by three judges chosen by the editor of the Horn Book (Horn Book, n.d.). Recent judges have been a managing editor, a librarian and reviewer, and an author and library children's services department head. The judges are commissioned to choose books in three categories; only the fiction titles in the fiction and poetry category apply to this study. The books must exemplify high quality and creative excellence. The books must be published in the United States, but guidelines specifically state that the winning titles may be written "by citizens of any country" (Horn Book, n.d.). One award winner is chosen per category, and one or two honor books may be selected as well.

The Boston Globe-Horn Book Award is also familiar to many teachers and librarians due to the popularity of one of its sponsors, the *Horn Book Magazine*. The *Horn Book* provides transcripts of speeches from authors/illustrators of winning Caldecott and Newbery books each spring and Boston Globe-Horn Book winners each fall. The magazine's staple throughout the year consists of reviews of books for children and young adults.

Data from the CCBC list, "40 Books about Writers and Writing," (2003) were collected and analyzed to insure that character-writers would be included in some of the sampling units because the researcher could not know before conducting the content analysis whether the Newbery Award and honor books and Boston Globe-Horn Book Award and honor books would provide any examples of character-writers. To coincide with the years of the Newbery Award and honor list and Boston Globe-

Horn Book Award and honor lists, the researcher considered fictional texts on the CCBC list targeted at middle school readers and published during the years of 1999-2003; only five books met these criteria. The CCBC list was compiled during 2003, along with other bibliographies, in celebration of the book center's 40th anniversary. Beyond the title, no criteria were given for inclusion on the CCBC list.

The final total of 43 books provides a cluster sample selected by stratification (Krippendorff, 2004). From the whole cluster of children's books, the researcher chose texts from five strata: recently published texts, award-winning texts from the three lists enumerated, middle school texts, fictional texts, and trade texts. Each text selected for this sample fits within the five overlapping strata.

The books sampled appear on the Newbery list from 1999-2008 (33 books) and the Boston Globe-Horn Book list from 1999-2008 (17 books). Award-winning fiction was examined because it is generally recognized as quality literature that is available to teachers and researchers for use with students (Nelson, 2005). Also studied were five books from the list compiled for the CCBC at the University of Wisconsin, Madison, as having character-writers (*40 Books*, 2003). All three lists include books written for middle school readers.

As two books were duplicated across the three lists, the total number of books in the original sample was 53. Ten books were eliminated that reviewers for *School Library Journal* (SLJ) had determined were more appropriate for readers younger than Grade 4 or older than Grade 9; books written for younger or older levels were not considered by the researcher to meet the criteria of middle school texts, the focus of

this study. *SLJ* reviewers represent a wide range of librarians from across the United States. The reviewers are advised to apply "the broadest grade-level designation possible" based on three criteria: the judge's knowledge of the target audience, the text's readability level, and the content's maturity level (L. Toth, personal communication, June 7, 2010). Toth notes that the designation is a judgment call that does not necessarily coincide with the publisher's designation of audience. *SLJ* editors oversee the reviewers' designations but weigh the reviewers' choices heavily.

Background of Instrument

Berelson (1952), recognized as the father of content analysis research, asserts that "content analysis should employ the categories most meaningful for the particular problem at hand" (p. 148). Berelson also emphasizes the importance of specific categories in order to produce meaningful results. Therefore, this researcher utilized a Content Analysis Instrument modeled after instruments employed by Harlan (1995) and Hurst (1999), modified to produce results meaningful to this study.

Harlan (1995) states that his instrument was an adaptation of one developed and validated by Sampson (1990) to analyze writing incidents found in texts. Sampson's study considered only writing incidents, but Harlan (1995) and Hurst (1999) collected data on reading and writing incidents (see Figure 1 for a simplified comparison of the categories and Appendix A for a chart comparing the categories and variables utilized by Sampson, Harlan, Hurst, and this researcher).

Sampson (1990)	Harlan (1995)	Hurst (1999)	Pelttari (2010)
Type of writing incident	*Incident*	*Page number*	*Page number*
Gender of writer	*Intended audience*	*Episode*	*Episode*
Ethnicity of writer	*Incident's location*	*Intended audience*	*Character who is performing the writing episode*
Social grouping of writer	*Character who performed the writing incident*	*Episode's location*	*Age*
Was the writing shared?	*Age* Child Adult Indeterminate	*Character who is performing the writing episode*	*Gender*
Age of writer	*Gender* Male Female Indeterminate Other, specify	*Age*	*Ethnic Background*
Text	*Ethnic Background*	*Gender*	*Religious Background*
Length of written text	*Species*	*Ethnic Background*	*Reality Status*
Writing implement	*Reality Status*	*Species*	*Written artifact* *Type of artifact*
Writing material	*Type of artifact being written*	*Reality Status*	*Intended audience*
Intended audience of writer	*Genre of literature being written*	*Type of artifact being written*	*Genre of literature being written*
Recipient of writing	*Reality Status*	*Genre of literature being written*	*Environment of writing episode*
Functions of writing	*Type of artifact being written*	*Environment of writing episode*	*Function of character's literacy event*
	Genre of literature being written	*Function of character's literacy event*	*Part of process being engaged (during character's writing episode)*
	Environment of writing incident		
	Function of character's literacy event		

Figure 1. Comparison of categories utilized in content analysis instruments used to study characters who write.

The procedures used by the three researchers serve to partially validate the instrument used for this study because Sampson (1990) "identified and classified topics and categories" (p. 44) of episodes in which characters engaged in writing. Harlan (1995) then modified Sampson's categories, differentiating, defining, and organizing the tested categories. Hurst (1999) and this researcher did the same to Harlan's categories. Through repeated identification, classification, differentiation, definition, and organization, the Content Analysis Instrument used in this study was developed to measure specific sampling units (award-winning, middle school fiction tradebooks) using specific categories related to traits (Berelson, 1952) of the books, characters, writing, and writing process stages.

Categorization has been labeled the simplest form of measurement theory (Krippendorff, 2004). The categories for this Content Analysis Instrument include page number, episode form, character's age, character's gender, character's ethnic background, character's religious background, character's reality status, the written artifact's type, the intended audience for the artifact, the genre of the artifact, the environment in which the artifact was written, the function of the writing, and the writing process stage engaged during the writing. Berelson (1952) uses the term *indicator*, but this researcher has adopted the term *variable* (Krippendorff, 2004; Neuendorf, 2002) to refer to the designators of specific traits listed on the Content Analysis Instrument. Therefore, the traits are reported as variables within categories, such as the variables *child* or *young teen* within the category of *age*.

Sampson's Instrument

Sampson's (1990) conceptual framework rests on Bandura's (1971, 1977) imitation theory. Her instrument includes the following categories and variables: for *Type of Writing Incident,* she marked *implicit* or *explicit*; for *Gender of Writer*, the variables were *male, female, generic reference, mixed group,* or *pair*; for *Ethnicity of Writer*, the variables were *Anglo, African American, Asian, Hispanic, Native American, group (unknown), group (mixed), animal,* or *alien*; for *Social Grouping of Writer*, the variables were *individual, pair, group,* or *unknown*; for *Age of Writer*, the variables were *child (under 12), adolescent (12-17), adult, mixed group,* or *unknown*; for *Text*, the variables were *personal, schoolwork, evaluative, unconnected, informal discourse, books, newspapers, listing, identifying/naming, math/numbers, formal text,* or *miscellaneous*; for *Length of Written Text*, the variables were *1-5 words, 6-10 words, 11-25 words, 26-50 words, > 50 words, > 100 words, > 200 words, > 300 words,* or *unknown*; for *Writing Implement*, the variables were *pen/pencil, electronic/electric, crayon, chalk, miscellaneous,* or *unknown*; for *Writing Material*, the variables were *paper, wood, blackboard, concrete, computer, unknown,* or *miscellaneous*; for *Intended Audience of Writer*, the variables were *school-related characters, family, public, peers, child, adult, self,* or *unknown*; for *Recipient of Writing*, the variables were *school-related characters, family, public, peers, child, adult, self, planning to write, miscellaneous,* or *unknown*; for *Functions of Writing*, the variables were *evaluating, eliciting, directing, recording, personal, disciplinary, schoolwork,* or *unknown*. Sampson also asked, "*Was the writing shared?*"

Sampson (1990) reported a reliability assessment. After Sampson read and rated the episodes, a second judge read and rated 10% of the stories and tradebooks. Sampson reported a reliability rating of 0.9985 "for intra-class correlation, as outlined by Ebel (1951)" (p. 45).

Harlan's Instrument

Harlan (1995) based his instrument on modeling theory (Bandura, 1977) and reading-writing connections (Calkins, 1983; Harste, Burke, & Woodward, 1984). Like Sampson (1990), Harlan collected data regarding the implicitness/explicitness of writing episodes; the gender, ethnicity, and age of writers; as well as the type of artifact produced and the audience for whom the writing was produced. Harlan deleted the categories *Social Grouping of Writer*, *Text, Length of Written Text, Writing Implement, Writing Material,* and *Recipient of Writing*. Harlan gives no reason for changes to the instrument beyond "to fit the parameters of the current study" (p. 55). For *Intended Audience*, Harlan changed *school related characters, family,* and *unknown* to *teachers, parents,* and *indeterminate*, respectively. Harlan also added *adult* to that category. Harlan added a category labeled *Incident's Location*, with the variables, *in the text, in the illustration,* and *both*. All the following categories also included the variables *indeterminate* and *other, specify*. Harlan, whose work considered texts for Grades 1 and 2, did not include Sampson's variables of *adolescent* or *mixed group* in his category *Age*. Under *Gender*, he removed the variables *generic reference, mixed group,* and *pair*. Harlan replaced *Anglo, Asian,* and *Hispanic* with

Anglo-American, Asian-American, and *Hispanic-American*. He also removed *group, animal,* and *alien* from *Ethnicity* but added two categories entitled *Species* and *Reality Status* under which he listed, respectively, the variables, *human, animal* and *real. imaginary.* Harlan added a category labeled *Type of Artifact Being Written,* including the variables *letter, newspaper,* and *schoolwork.* Harlan also added the category *Genre*, with the variables *fiction, nonfiction,* and *informational*. Finally, Harlan added the categories *Environment of Writing Incident* and *Function of Character's Literacy Event*, with the respective variables *school, home, outdoors* and *communication, pleasure,* and *schoolwork.*

Harlan (1995) also computed reliability statistics using the Ebel formula. He read and rated 10% of the material, then asked a second judge to read and rate the same material. Harlan reported a 0.9985 ratings coefficient.

Hurst's Instrument

Hurst (1999) cites social cognitive theory (Bandura & Walters, 1963; Schunk & Zimmerman, 1997) and modeling/imitation theory (Bandura, 1977) as her conceptual framework. She retained most of the content analysis instrument developed by Harlan (1995) and discusses measuring the revised instrument for reliability but provides no reliability procedures or reasons for the few modifications. Hurst added a category for *Page Number* to document the location of episodes. She replaced the term *Incident* with *Episode* throughout the instrument and removed *public* from the category *Intended Audience*. Under *Ethnicity*, Hurst listed *Anglo, African,*

Hispanic, and *Asian*. Finally, under the category *Function of the Character's Literacy Event*, Hurst separated *schoolwork* into *school* and *work*.

Hurst's (1999) reliability study was conducted by comparing her ratings to the ratings of a second judge after both judges had read and rated two books. Findings were discussed and definitions regarding explicit and implicit episodes were clarified before the Ebel formula for intraclass correlation was computed. Hurst reported the computation yielded a ratings coefficient of 0.9985.

Structure of the Content Analysis Instrument for Current Study

The conceptual framework for this study, including writing process theory, reading-writing connections, reader response theory, and motivation to write, is detailed in Chapters 1 and 2. The instrument for this study was designed to allow the researcher to identify data within textual material. The identified information was classified according to the specific book (sampling unit) in which each writing episode was located (Berelson, 1952; Krippendorff, 2004). Each writing episode provided a context unit, the largest section of text providing a sentence or paragraph that characterizes information sought. The researcher also needed to be aware of additional context units (Berelson, 1952; Krippendorff, 2004). For instance, the character's age or the intended audience might be found in a context unit near or far from the piece of text that described the writing episode. In many books, the character's age is reported early in the text; if a writing episode occurred many pages later, the researcher needed

to refer to the earlier context unit to determine the character's age. Recording units, the smallest section of text providing specific words or sentences referring to the information sought, yielded the data counted, according to the variables on the Content Analysis Instrument (Berelson, 1952; Krippendorff, 2004).

The recording units were defined by verbal designations (Krippendorff, 2004) and the categories and variables (Krippendorff; Neuendorf, 2002) on the Content Analysis Instrument. These recording units were used to identify the character-writer and denote the character-writer's purposes and activities, following Berelson's (1952) admonition to set unit guidelines "as precisely as possible to the basic purposes of the study" (p. 146).

As each book was read, the researcher sought writing episodes, i.e., situations in which a character actively engages in an act of writing or in which a piece of writing is presented with the implication that a character produced the writing. An explanation of the definition of each category appears in the following sections. The Content Analysis Instrument developed for this study is shown in segments in the following sections; the entire instrument can be found in Appendix A. Definitions of the variables are itemized in Appendix B. All the categories and variables are designed to be "mutually exclusive and exhaustive" (Krippendorff, 2004, p. 132) to allow clear distinctions among and inclusion of all recording units.

This Content Analysis Instrument was modeled closely on the Harlan (1995) and Hurst (1999) instruments. All the categories except *Religion* and *Writing Process* were based on earlier content analysis instruments (Harlan, 1995; Hurst, 1999;

Sampson, 1990). Such precedents are considered important bases for the construction of content analysis instruments (Berelson, 1952; Neuendorf, 2002). The questions that guided the construction of this instrument are: A. Which award-winning, middle school, fiction tradebooks portray at least one character who writes?; B. Is the writing episode implicit or explicit in the written text?; and C. When characters who write are portrayed, what characteristics are found in the characters and the writing episode?

The instrument is provided in segments in the following sections with rationale for each category and connections to previous instruments. The entire instrument may be found in Appendix A.

Question A

Question A: Which award-winning, middle school, fiction tradebooks portray at least one character who writes?

On the instrument, the answer to the first question is recorded as a page number:

CONTENT ANALYSIS INSTRUMENT FOR PELTTARI STUDY

DEPICTIONS OF WRITING

Title of Book:_____

Author:_____

Publisher:_____

Genre: _____ Copyright:_____

Writing Episode:

A. page number: _____

The first category, *page number*, refers to a manifest variable (Neuendorf, 2002). If a writing incident occurred, the manifest content was noted as the page number on which the writing was mentioned. If no writing incident occurred, the response to the variable was recorded as *none*. This category was necessary to fulfill the purpose of identifying the number of writing incidents in the sample.

Question B

Question B: Is the writing episode implicit or explicit in the written text?

B. **episode**:
implicit
explicit
indeterminate

The second category, *episode*, offers form variables (Neuendorf, 2002), reporting the form of the writing episode as *implicit, explicit,* or *indeterminate* (Harlan, 1995; Hurst, 1999; Sampson, 1990). This category was documented so researchers can study the various effects each form of episode might present and so teachers can have easy access to explicit episodes to present to students.

Question C

Question C: When characters who write are portrayed, what characteristics are found in the characters and the writing episode?

Details concerning age, gender, ethnicity, and religion (categories C.1.a-d) were collected because research and anecdotal records indicate children and young

people relate to characters who are similar to themselves (Barrera & Harris, 2001; Nieto, 1997; Sims Bishop, 1997; Yamate, 1997). Researchers have collected data regarding characters' age, gender, and ethnicity for decades (Harris, V. J., 1992, 1997; Henderson & May, 2005; Hurst, 1999; Larrick, 1965; Sims Bishop, 1997). In this study, the order of categories changes from the Harlan (1995) and Hurst (1999) instruments to foreground the character-writer, as had Sampson (1990).

Character Characteristics (C.1)

Category C.1.a: Age. Variables under *Age* are changed from the variables of earlier studies (see Figure 1) to *child (0-10 years), young teen (11-14), older teen (15-18), and adult* to reflect the desire to specifically identify any characters of middle school age.

C. Characters and episodes

a. age:

child (0-10 years)

(11-14 years)

(15-18 years)

adult

indeterminate

Category C.1.b: Gender. Under *Gender*, this instrument lists three variables, as did Harlan (1995) and Hurst (1999). This information was gathered to learn whether ample examples of young teens and older teens existed for researchers and/or teachers to offer middle school boys and girls characters to whom the students might relate.

b. gender:

male

female

indeterminate

Category C.1.c: Ethnic background. Under *Ethnic Background*, the variable *Arabic American* is added to *African American, Asian American, European American, Hispanic American, Native American, Indeterminate, and Other, specify.* The added ethnicity was included because the researcher expected to find role models such as Habibi, Nye's (1997) Arabic American protagonist, as an important demographic group.

c. ethnic background:

African American

Arabic American

Asian American

European American

Hispanic American

Native American

indeterminate

other (specify as listed in text) _____

Category C.1.d: Religious background. The category *Religious Background*, with the variables *Buddhist, Christian, Hindu, Islamic, Jewish, Indeterminate,* and *Other, specify*, was added to collect data regarding another important demographic area. This category was added to this content analysis because studies written during the last decade show that researchers are engaging in studies regarding the place of religion in literature (DeShay, 2001; Hilbun, 2004; McCloskey, 1999; Straight, 2001). In addition, publishers recognize that young readers are interested in spiritual topics (Ohi, 2010; Winner, 2001) and millions of individuals worldwide consider their religion as important as ethnicity or any other aspect of life (Nobles, 2009; Noddings, 2008).

d. religious background:

Buddhist

Christian

Hindu

Islamic

Jewish

indeterminate

other (specify as listed in text) _____

C.1.e: Reality status. This researcher did not collect information regarding species; however, like the two previous instruments, this one has a category for *Reality Status*. Variable C. 1. e, reality or fantasy (imaginary) status of character engaged in writing, was included in the sample because previous content analyses sought such information (Harlan, 1995; Hurst, 1999). Additionally, recent publications document that middle school students enjoy reading fantasy (IRA, 2009; Ohi, 2010), and fantasy characters would be characterized as imaginary.

e. reality status:

real

imaginary

indeterminate

other (specify)

Artifact Characteristics (C.2)

Variables C.2.a-e were included to reveal details concerning the writing artifacts. If writing occurs, a particular artifact is developed. This section of the Content Analysis Instrument was developed to allow the researcher to identify the variety of artifacts found in the literature.

C.2.a: Artifact type. To Harlan's (1995) and Hurst's (1999) variables for *Type of Artifact*, this researcher added *diary/journal, note, poem, sign, speech,* and *story*. The additional variables were inserted for two reasons. First, Hurst reported that her

unit labeled *other* accounted for the most types of writing artifacts. This researcher added variables for each of the additional types identified by Hurst (journal, diary, sign, note) as well as variables for *poem, speech,* and *story* because those writing types appeared in other middle school literature that was familiar to the researcher.

a. type of artifact being written:

book
diary/journal
letter
newspaper
note
poem
sign
speech
story
indeterminate
other (specify) _____

C.2.b: Audience. Audience was investigated because previous content analyses researching character-writers all included *audience* as a category (Harlan, 1995; Hurst, 1999; Sampson, 1990). The researcher also wished to learn which textual models of audience were available.

Under *Intended Audience*, this researcher retained from earlier studies the variables of *self, parent,* and *teachers* but added a variable for *adults* who were neither parents nor teachers. This researcher also deleted the variable *peers* and labeled *child, young teens,* and *older teens* with the same age categories that identified the age of the writer. By comparing the two categories, the researcher could determine if the audience represented peers of the character-writer.

b. intended audience:

self
child(ren)
younger teen(s) (11-14)
older teen(s) (15-18)
adult(s)
parent(s)
teacher(s)
indeterminate
other (specify) _____

C.2.c: Genre. *Genre* of the artifact was investigated due to its placement on previous content analysis instruments (Harlan, 1995; Hurst, 1999) and because recent researchers and educators write often of the need for students to practice writing in multiple genres (Buehl, 2009; Graves, 2003; Romano, 2000; Wooten & Cullinan, 2009). Under *Genre*, this researcher collapsed the earlier variables of *nonfiction* and *informational* into one variable labeled *informational/factual* because early reliability checks indicated that coders confused the two labels (see the following reliability section).

c. genre of literature being written:

fiction
informational/factual
persuasive
poetry
indeterminate
other (specify) _____

C.2.d: Environment of writing episode. The writing environment (Harlan, 1995; Hurst, 1999) was included in this study to learn whether models are available of characters writing outside the school environment. Hurst's variables were retained for

the *Environment of Writing Episode* category because they appeared to provide specific, measurable traits regarding the environment.

d. environment of writing episode:

school
home
outdoors
indeterminate
other (specify) _____

C.2.e: Function of character's literary event. The question of function of writing incident (e.g., communication or pleasure) (Harlan, 1995; Hurst, 1999; Sampson, 1990) speaks to the motivation of the writer, a major section of the conceptual framework of this study. Hurst's variables were again retained for the *Function of Character's Literary Event* because they appeared to provide specific, measurable traits regarding the function of writing episodes.

e. function of character's literacy event:

communication
pleasure
school
work
indeterminate
other (specify) _____

Part of Process Being Engaged (C.3)

Finally, besides adding the category *Religious Background*, this researcher inserted one additional category (C.3.), *Part of Process Being Engaged*. The variables for this category include *prewriting, drafting, revising, editing, publishing, indeterminate,* and *other, specify.* This category was introduced to collect data in an

attempt to learn if models of the writing process occur with any regularity in middle school literature.

The final category, *part of process being engaged*, provides documentation regarding another portion of the conceptual framework, writing process (prewriting, drafting, revising, editing, publishing) (Applebee, 1980, 1981; Elbow, 1973; 2000; Graves, 1973. 1983, 2003; Hayes & Flower, 1980; Murray, 1965, 1972) in order to learn what stages of the process writing are presented in the texts.

3. part of process being engaged:
   - prewriting
   - drafting
   - revising
   - editing
   - publishing
   - indeterminate
   - other (specify) _____

Summary of Instrument Description

In conclusion, the Content Analysis Instrument used for this study was developed, as suggested by Berelson (1952), to determine traits in books, characters, and episodes to identify characteristics in the sampling units guided by the first three research questions (A-C) set forth in this study. The purpose, to examine to what extent award-winning, middle school fiction tradebooks provide depictions of character-writers, writing episodes, and writing processes, is delineated in the research questions set forth in Chapter 1 and mirrored in the Content Analysis Instrument. In

conjunction with the purpose, research questions, and content analyses conducted over the last three decades, specific and meaningful categories were generated and employed.

Reliability of the Content Analysis Instrument

In a content analysis conducted by one principal researcher, reliability of a coding instrument is sought to confirm that other coders would record similar results (Berelson, 1952; Neuendorf, 2002). In an attempt to show the reliability of the Content Analysis Instrument for this study, two reliability assessments were conducted. Both assessments are described in this section of the study. The first reliability check involved doctoral candidates at a Midwestern university, and the second involved graduate students at a Northeastern university. In each case, inter-rater agreement among three experts (the researcher and two raters) was assessed. The first reliability assessment involved two books, *Al Capone Does My Shirts* (Choldenko, 2004) and *Because of Winn-Dixie* (DiCamillo, 2000). The books, both Newbery honor books, were chosen because they would be easily accessible to all three experts and would be useful in the classrooms of the two raters. The researcher had not previously collected data on the chosen books.

Content analysts have not agreed on established standards of reliability, but 70% agreement is often accepted for exploratory studies, 80% agreement is accepted in most situations, and 90% or higher is accepted by all (Lombard, Snyder-Duch, & Bracken, 2002; Neuendorf, 2002). In a review of 30 content analyses, Berelson

(1952) reported percentage agreement levels of 66% to 96%. This researcher took the middle ground, seeking at least 80% agreement among the three researchers in identifying episodes of writing and in naming the following three criteria: description of the character, description of the written artifact, and identification of the component of the writing process in which the character is engaging. It was determined that if 80% agreement was not found, the instrument would be changed and additional reliability assessments would be conducted until 80% agreement was achieved (Popping, 1988).

The researcher and two middle school reading/language arts teachers who were also doctoral candidates in the field of curriculum and instruction read and coded the books. The two doctoral candidates, hereafter referred to as Rater 1 and Rater 2, were asked to complete three tasks: read the two books, *Al Capone Does My Shirts* (Choldenko, 2004) and *Because of Winn-Dixie* (DiCamillo, 2000); note any episodes in which a character engaged in writing; and mark their findings on copies of the Content Analysis Instrument. Rater 1 read the two books and returned one content analysis form per book. Because both books were written in first person, Rater 1 applied the Content Analysis Instrument to each book as a whole. No attempt was made to locate or enumerate details concerning instrument questions. For instance, under the label *Environment of Writing Episode*, Rater 1 circled school, home, and outdoors, then wrote "all of these." On the other hand, Rater 2, given the same instructions as noted previously, read both books, applied sticky notes when she found a writing episode, then reviewed each noted section and completed a Content Analysis

Instrument form for each episode found. Without direction from the researcher, Rater 2's reading, marking, and reviewing followed the researcher's own pattern.

Because Rater 1 recorded only one episode per book, her contribution regarding each book is shown as a single line on the inter-rater chart in Appendix C. No percentage agreement was computed between the researcher and Rater 1.

Rater 2's responses are shown in detail in the inter-rater agreement chart in Appendix C. For *Al Capone Does My Shirts*, Rater 2 recorded 14 writing episodes, two of which were not recorded by the researcher. The researcher recorded 15 writing episodes, one of which was not recorded by Rater 2. The two episodes recorded only by Rater 2 and the one episode recorded only by the researcher added to the base of 14 writing episodes, with a total of 17 different episodes counted. The rater and researcher agreed on 12/17 (71%), so the desired 80% inter-rater agreement was not reached on the first question. Under description of characters (age, gender, ethnicity, religion, and reality status), the researcher and rater agreed only 37/60 times (62%). Description of the writing (type, audience, genre, environment, function, and relationship to main idea) was agreed on 50/72 times (69%). Aspects of the writing process were identified the same 9/12 times (75%). Clearly, none of the categories met the 80% threshold for establishing reliability.

Therefore, the researcher determined that more instruction needed to be given to the raters prior to analysis (Berelson, 1952; Lombard et al., 2002; Neuendorf, 2002) and that the Content Analysis Instrument needed revisions because the variables did not sufficiently limit expected responses or definitions were not clear to all coders

(Berelson; Krippendorff, 2004; Weber, 1990). The following changes were made to the original instrument:

1. Under the *Audience* section, *peers* was eliminated because it overlapped with other possible answers, causing confusion among raters.

2. The choice of *none* was removed from the category of *Religion* as it was being confused with the choice of *indeterminate*. The revised description of indeterminate in the religion category read, *Writer's religious background is unclear or religious affiliation is not mentioned in the text.*

3. Under *Genre*, the researcher collapsed the earlier variables of *nonfiction* and *informational* into one variable labeled *informational/factual*, with the description revised to read, *Nonfiction material that exists to represent scientific facts or information that one person desires to communicate to other(s)*. This revision was made because in early reliability checks, coders confused the two labels.

Following the revisions to the instrument, the researcher faced the necessity of conducting a new reliability assessment. As a result of the researcher's relocation, along with being advised to hire coders as opposed to relying on acquaintances to expend the considerable effort required by reading and coding two books, the researcher applied for and received grant money to hire and train two graduate students, who were working toward master's degrees in English, to be raters. The researcher took extra care to remove two obstacles to reliability that had affected the first assessment procedure: (1) inadequate training of coders and (2) poorly worded variables and descriptors (Neuendorf, 2002).

The researcher discussed with the new raters (Rater 3 and Rater 4) problems with earlier attempts to establish reliability and clarified issues that surfaced during the earlier data collection attempts. Most notably, the second set of raters was asked not to assume or infer ethnicity or religion if those aspects of the writer were not specifically stated in the text or shown in illustrations. The importance of recording, for any category, only material specifically stated within the text was emphasized. Raters 3 and 4 were separately instructed to affix sticky notes when they encountered a writing episode and then to return to the episode after that session of reading was finished in order to collect data on the Content Analysis Instrument.

As part of the training, a pilot study was conducted in which Raters 3 and 4 read *Holes* by Louis Sachar (2000), previously identified by the researcher as a book containing writing episodes. Raters 3 and 4 each met with the researcher twice during their reading of *Holes* to discuss coding and procedures. These codes were not figured in the reliability check because the coding was not completed individually (Berelson, 1952; Neuendorf, 2002; Popping, 2002). The researcher met individually with each rater one additional time to commission him/her to apply the taught procedures when coding the final book.

Subsequent to the training, Rater 3 and Rater 4 individually read and rated *Elijah of Buxton* by Christopher Paul Curtis (2007). This book was chosen for this inter-rating reliability check because the researcher had already identified, in the text, definite examples of characters engaged in various stages of writing process. In keeping with accepted practice (Berelson, 1952; Neuendorf, 2002; Popping, 1988), the

researcher's identification of process writing variables was not discussed with Rater 3 or Rater 4 until each coder had completed collecting data from the book.

The researcher recorded nine writing episodes. Rater 3 recorded 10 writing episodes, one of which was not recorded by the researcher, and Rater 4 recorded eight writing episodes, all of which had been recorded by the researcher (see Inter-rater Agreement Chart 2 in Appendix E). Therefore, the researcher and Rater 3 agreed on 90% of the episodes, and the researcher and Rater 2 agreed on 89% of the writing episodes. Finally, Rater 3 and 4 agreed on 80% of the episodes, so the target level (80%) of inter-rater agreement was reached on the number of writing episodes in the text.

Under the description of characters (age, gender, ethnicity, religion, and reality status), the researcher and Rater 3 agreed 44/45 times (98%). Rater 4 and the researcher agreed 35/40 times (88%).

Description of the writing (type, audience, genre, environment, function, and relationship to main idea) was agreed on 45/54 times (83%) by Rater 3 and the researcher. Rater 4 and the researcher agreed only 33/48 times (69%).

Rater 3 and the researcher agreed 7/9 times (78%) when identifying which writing process was employed in an episode. Rater 4 and the researcher agreed 6/8 times (75%). Although these agreement levels were below the 80% threshold, the category of *Writing Process* and its variables of *prewriting, drafting, revising, editing,* and *publishing* is exploratory research, not conducted by previous researchers. Therefore in recognition of lower agreement levels accepted for exploratory studies

(Berelson, 1952; Lombard et al., 2002), this researcher determined that the appropriate level of agreement had been reached on these categories. Inter-rater agreement was strong enough to allow the researcher to act as the single rater to complete data collection, using the Content Analysis Instrument, for the remainder of the books.

Content Analysis Instrument Recording Procedures

The researcher read all 43 books using the following procedures. First, the researcher read for continuity of meaning and content, stopping only to affix a small sticky note to indicate the presence of a writing episode or other important context (Berelson, 1952; Krippendorff, 2004). After each reading, the marked episodes were reread and analyzed according to the information found in the reading; sometimes data could not be collected for one or more categories until the complete book was read (Berelson, 1952; Krippendorff, 2004). Records were created for each recording unit by tabulating the results onto the electronic data collection page (using an EXCEL spreadsheet), according to categories and variables listed on the Content Analysis Instrument. When entering information for a variable listed as *other, specify,* the researcher inserted a word that clearly indicated a specific item that fit within the category. For instance, even with the expanded number of variables in the category *Type of Writing Artifacts*, the researcher identified numerous additional types of writing, necessitating the addition of *novel, recipe,* and *autograph*, among others.

Data Analysis of the Content Analysis Instrument

Using EXCEL, the data were compared within and across categories. First, the researcher determined the number of books that included characters who write; calculations were then computed on the whole sample. Numbers of books in the Boston Globe-Horn Book Award and CCBC lists were not deemed sufficient to calculate results separately by award category. Second, frequency of occurrence for each variable was calculated. The results of the analyses are displayed in Chapter 4. The data collected via the Content Analysis Instrument is presented in bar charts. Visual inspection of the charts led the researcher to analyze across categories in the case of age and gender as well as function, age, and gender. Finally, the researcher reviewed the raw data on the EXCEL spreadsheets to find appropriate examples to illustrate the results that are discussed in Chapter 4.

Researcher's Journal

The Researcher's Journal contained no *a priori* categories for data because the researcher utilized naturalistic inquiry (Lincoln & Guba, 1985) to learn what would emerge from her personal writings in reaction to what was read. Berelson (1952) refers to this procedure as an "aid in technical research operations" (p. 53) in which opinions and interactions are recorded for analysis more than quantification. The material in the Researcher's Journal was analyzed through the constant comparative method (Corbin & Strauss, 2008; Glaser, 2004; Glaser & Strauss, 1967) to document the presence of categories (Berelson, 1952) that were revealed through the

researcher's recorded thoughts. The categories that emerged demonstrate the contention that researchers' theories profoundly influence what is recorded and how information is interpreted; another researcher might not notice the same features this researcher noted in the journal (Berelson, 1952; Corbin & Strauss, 2008; Miles & Huberman, 1994). However, analysis of the Researcher's Journal offered the researcher the opportunity to report what she noticed in fictional materials (Berelson, 1952) (see the following sections on procedures and reliability).

Question D

Question D: What additional information and aesthetic responses do entries in the Researcher's Journal provide regarding the sample of award-winning, middle school fiction tradebooks?

During and/or after the reading of each book, the researcher entered reflections in a Researcher's Journal (Clandinin & Connelly, 2000) in order to answer Research Question D. At least one response was recorded in the Researcher's Journal for each of the 43 texts considered in this research study. This part of the analysis focuses on the effects the written material produced upon the researcher (i.e., the reader-audience) (Berelson, 1952). The researcher attempted to read each book aesthetically (Rosenblatt, 1938, 1978), stopping only long enough to affix sticky notes when material applied directly to categories on the Content Analysis Instrument or when a passage prompted particular attention that might warrant later attention in the Researcher's Journal (Berelson, 1952). However, the researcher recognized that

simply knowing that the reading would lead to later use of information necessitated an efferent stance as well (Paulson & Armstrong, 2010; Rosenblatt, 1938, 1978, 1995).

Nevertheless, since no *a priori* categories were set, the researcher was free to follow an inquiry procedure that allowed her to record thoughts, emotions, connections, and/or reactions as they occurred in order to develop later interpretations (Berelson, 1952; Clandinin & Connelly, 2000). The researcher's interpretive practices included using the journal to pose questions and construct understandings in response to the readings (Clandinin & Connelly, 2000). As the researcher reacted to narrative data in narrative form, more data was created by interpreting and responding to text (Berelson, 1952; Corbin & Strauss, 2008; Glaser, 2004; Glaser & Strauss, 1967).

Some responses were entered into the Researcher's Journal during the reading, and others were entered after one session of reading or after the entire book was read. The primary responses were dated and recorded on the lined paper on the right side of the journal. Later reflections were sometimes recorded in order to compare one book or idea to other texts. Reflections added after the primary reflection were written on the blank paper on the left side of the journal page, facing the earlier response.

Data Analysis of the Journal Entries

Data in the Researcher's Journal were analyzed by hand, coding the Researcher's Journal for noteworthy topics that appeared frequently or simply stood out to the researcher (Berelson, 1952), comparing each journal entry with the previous entry to generate categories and identify common concepts (Corbin & Strauss, 2008;

Glaser, 2004). Using colored pencils and highlighters, the journal was marked by finding units of words, phrases, or sentences that dealt with similar topics (Miles & Huberman, 1994). The categories that emerged from the Researcher's Journal do not all pertain directly to characters who write. This fits the contention that data collection may precede theory formation (Berelson, 1952; Corbin & Strauss, 2008; Glaser, 2004; Lunenburg & Irby, 2008).

Six of the items identified through coding the Researcher's Journal (teaching examples, writing process, believability issues, important messages, highly attractive books, and other creative endeavors) warranted presentation in a conceptually oriented display (Miles & Huberman, 1994) in order to show relationships among concepts. Such a display is characterized by a logical, orderly listing of concepts. Once the six categories were identified, the marked words, phrases, or sentences were typed into a Word document. The Word document was then marked with electronic highlighting as the researcher identified and coded subcategories within each of the six categories. The subcategories are identified and explicated in Chapter 4.

Reliability of the Journal Coding

Because the journal coding followed a naturalistic design, the reliability test must become a search for trustworthiness or credibility (Berelson, 1952; Corbin & Strauss, 2008; Krippendorff, 2004; Lincoln & Guba, 1985). The categories could not be tested *a priori* because the journal needed to be analyzed in order to find the categories (Berelson, 1952; Corbin & Strauss, 2008; Glaser, 2004; Glaser & Strauss,

1967; Krippendorff, 2004, Lincoln & Guba, 1985). Qualitative analysis depends upon an interpretivist stance (Berelson, 1952; Krippendorff, 2004) in which "members of a designated community agree on the readings, interpretations, response to, or uses of given texts or data" (Krippendorff, 2004, p. 212). Therefore, after the researcher coded the Researcher's Journal, electronic copies of 10 (23%) of the journal entries were submitted to an outside reader, an associate professor in reading, for semantic validation by an expert member of the academic community (Krippendorff, 2004).

At that point, the researcher's interpretivist analysis (Berelson, 1952; Krippendorff, 2004) had identified the presence of three categories. The outside reader verified the evidence of the three categories. In addition, the outside reader suggested three additional categories. Upon comparison (Corbin & Strauss, 2008; Glaser, 2004; Glaser & Strauss, 1967) with the remaining 77% of journal entries, the researcher found that the Researcher's Journal included multiple cases representative of the first two categories suggested by the outside reader. However, no other examples of the third suggested category were found, so contextual validity was not established for the third category, and that category was not added to the data analysis (Krippendorff, 2004). Finally, when analyzing the data for the newly recommended categories, the researcher became aware of one further category existing in the data. The outside reader was asked to reread the 10 journal entries to check for the presence of the newest category. The outside reader confirmed the instances of the final category that had been identified by the researcher. Through the series of experts' interactions with the text of the Researcher's Journal, semantic validity was

established with a high degree of probability of trustworthiness for six categories: Teaching Examples, Writing Process, Believability Issues, Important Messages, Highly Attractive Books, and Other Creative Endeavors. The researcher recognizes that these are interpretive categories named by adults. No claim is made that middle school students would create the same categories.

Summary

This chapter presented content analysis as an established research technique. First, the samples and the rationale for the use of those samples were presented. Next, two tools, a Content Analysis Instrument and a Researcher's Journal, were described. The background and construction of the Content Analysis Instrument was provided. The recording procedures, data analysis, and methods for establishing the reliability and validity of the Content Analysis Instrument were discussed. The Researcher's Journal was described, and procedures for recording data in the Researcher's Journal were explained. Qualitative analysis of the Researcher's Journal and establishing the trustworthiness of the identified subcategories were described.

CHAPTER 4

RESULTS

The purpose of this study was to conduct a content analysis of award-winning, middle school fiction tradebooks that examined the number and details of writing episodes in regard to the character and the writing situation. This analysis was undertaken to learn what types of characters, writing episodes, and writing processes are represented in the literature studied and to what extent each category and variable was represented in that literature. The content analysis yielded episodes of writing in 42 of 43 books. This chapter presents the details of the content analysis resulting from the use of the Content Analysis Instrument and the Researcher's Journal. The results are presented in order of the research questions and according to the categories on the Content Analysis Instrument. Within the results, examples from the sample are provided. Finally, the results of analyzing the content of the Researcher's Journal are presented, along with additional examples from the sample.

Results of Analyzing the Content Analysis Instrument

The books considered in this study were all fiction written for middle school readers. Thirteen categories were examined for this study:

1. whether a writing incident occurred,

2. the implicitness or explicitness of a writing episode,
3. the age of the character engaged in writing,
4. the gender of the character engaged in writing,
5. the ethnicity of the character engaged in writing,
6. the religion of the character engaged in writing,
7. the reality or fantasy status of the character engaged in writing,
8. the type of writing (e.g., letter, article) conducted,
9. the audience to whom writing was directed,
10. the genre of the writing incident,
11. the environment of the writing incident,
12. the function of the writing incident, and
13. the writing process employed.

Research Question A

Research Question A asked, "Which award-winning, middle school fiction tradebooks portray at least one character who writes?"

Table 1 lists the middle school fiction read for this study, arranged from highest to lowest number of writing incidents. The findings show that 42 of 43 books in the sample contained at least one episode in which a character engaged in writing. The only book in the sample that did not contain any writing episodes was *Getting Near to Baby* (Couloumbis, 2001).

Table 1

Writing Episodes Listed According to Number of Episodes per Book

Author, Book Title	Explicit incidents	Implicit incidents	Total no. of incidents
Creech, *The Wanderer*	5	81	88*
Larson, *Hattie Big Sky*	18	44	62
Creech, *Love That Dog: A* Novel	1	54	55
Whelan, *Fruitlands: Louisa May Alcott Made Perfect*	3	27	30
Tolan, *Surviving the Applewhites*	9	19	28
Joseph, *The Color of My Words*	9	11	20
Henkes, *Olive's Ocean*	9	10	19
McKay, *Saffy's Angel*	9	10	19
Armstrong, *Whittington*	4	15	19
Billingsley, *The Folk Keeper*	17	1	18
Clarke, *Kalpana's Dream*	13	3	16
Schmidt, *Lizzie Bright and the Buckminster Boy*	4	12	16
Schmidt, *The Wednesday Wars*	13	3	16
Choldenko, *Al Capone Does My Shirts*	6	9	15
Lord, *Rules*	14	1	15
Sturtevant, *At the Sign of the Star*	6	7	13
Peck, *A Year Down Yonder*	3	9	12
Hiaasen, *Hoot*	5	7	12
Kadohata, *Kira-kira*	2	10	12
Wynne-Jones, *Rex Zero and the End of the World*	4	6	10
Dowell, *Shooting the Moon*	1	9	10
Curtis, *Elijah of Buxton*	6	3	9
Sachar, *Holes*	8	1	9
Salisbury, *Lord of the Deep*	5	3	8
Woodson, *Feathers*	6	1	7
Cooper, *King of Shadows*	2	5	7
Holm, *Penny from Heaven*	1	6	7
Stroud, *The Amulet of Samarkand: The Bartimaeus Trilogy*	3	4	7
Martin, *A Corner of the Universe*	2	4	6
Perkins, *Criss Cross*	4	2	6
Hale, *Princess Academy*	5	1	6
Peck, *A Long Way From Chicago*	4	1	5
Curtis, *Bud, Not Buddy*	3	2	5
Giff, *Pictures of Hollis Woods*	3	2	5
Park, *A Single Shard*	3	1	4
DiCamillo, *Because of Winn-Dixie*	3	1	4
Holm, *Our Only May Amelia*	1	3	4
Patron, *The Higher Power of Lucky*	2	2	4
Horvath, *Everything on a Waffle*	1	2	3
Law, *Savvy*	2	0	2
Avi, *Crispin: The Cross of Lead*	0	1	1
Gantos, *Joey Pigza Loses Control*	0	1	1
Couloumbis, *Getting Near to Baby*	0	0	0

*This total exceeds the number of explicit plus implicit episodes because two items in this book were marked both implicit and explicit. Books are also listed alphabetically by author in the Children's Literature References in Appendix F according to awards and years of awards.

The mean number of episodes in which a character engaged in writing was 14.3 incidents per book. Writing incidents per book ranged from 88 to 0. Fifteen of the 43 books (35%) exceeded the mean, having 15 or more episodes in which a character engaged in writing. Twenty-eight of the books (65%) yielded fewer than 15 episodes (< the mean of 14.3) in which a character engaged in writing. The median number was 9, and the modes were 7 and 4.

Research Question B

Research Question B asked, "Is the writing episode implicit or explicit in the written text?" In an explicit episode, the text clearly shows the character engaged in writing. Examples of explicit writing episodes can be found in *Holes* (Sachar, 1998). The writing is explicitly shown when the reader learns, "Mrs. Bell wrote the ratio on the board, 3:1" (p. 7). In another episode in the same book, the reader is told that the protagonist "waited to write the letter until after Squid had gotten up and joined the game of pool" (p. 46). Next, the text of the letter is provided in italics:

> *Dear Mom,*
>
> *Today was my first day at camp, and I've already made some friends. We've been out on the lake all day, so I'm pretty tired. Once I pass the swimming test, I'll get to learn how to water-ski. I* (p. 46)

The text of the letter, with its abrupt ending, is followed by a new paragraph that states, "He stopped writing as he became aware that somebody was reading over his shoulder" (p. 46). The reader explicitly sees the writer begin writing after one

character walks away and stop writing when he senses the presence of another character.

In an implicit episode, an artifact clearly indicates that a character has written, but the text does not show the character actively writing. Examples of implicit writing episodes can be found in *The Wednesday Wars* (Schmidt, 2007). For example, a note attributed to the protagonist's sister is shown: "By the time you read this, I will be somewhere on the highway heading toward the Rocky Mountains with Chit. I'll call when I can. Don't worry. And don't try to follow me" (p. 213). However, the note was found on the bed; the act of writing was not explicitly presented in the text. In another instance in the same book, a telegram is presented; a portion of the message is read aloud, "Sweet eyes . . . stop" (p. 235). In addition, the full text of the telegram is printed a few paragraphs later: "SWEET EYES STOP OUT OF JUNGLE STOP OK STOP HOME IN TIME FOR STRAWBERRIES STOP LOVE TY STOP" (p. 236). The reader knows that another character, the husband of the teacher, wrote the message, but the act of writing was not shown. Both the sister's note and the husband's telegram represent implicit writing episodes. The reader recognizes that a character has written text, but the character is not shown actively writing.

Table 1 showed the number of explicit and implicit writing episodes per book; Figure 2 presents the numbers of explicit and implicit writing episodes in the entire sample of books. Overall, 394 (64%) of the episodes were implicit and 219 (35.6%) of the episodes were explicit. The one book that contained no writing episodes is

shown on Figure 2 under the column labeled as none. Two episodes were characterized as "other" because they included both implicit and explicit qualities.

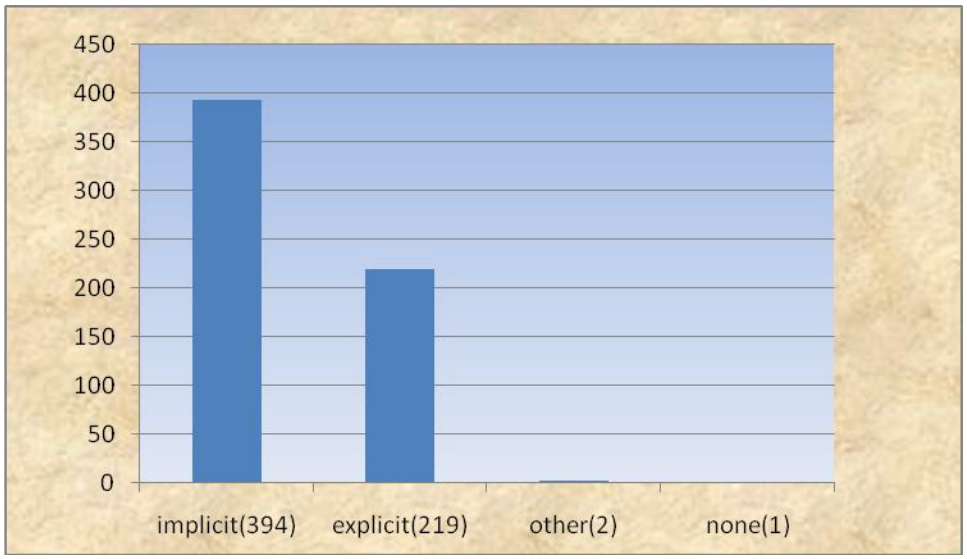

Figure 2. Explicit/implicit episodes.

Research Question C

Research Question C asked, "When characters who write are portrayed, what characteristics are found in the characters and the writing episode?"

Subquestion C.1

Subquestion C.1 asked, "How is the character who is engaged in writing identified in regard to age, gender, ethnicity, religion, and reality status?"

Age. Each of the characteristics of character-writers, i.e., age, gender, ethnicity, religion, and reality status, are separately discussed. Figure 3 shows the

ages of the writers. In 5% (n = 29) of the episodes, the writer was a child aged 10 years or younger. In *Kira-Kira* (Kadohata, 2006), the protagonist, Katie, tells the reader,

> I know a lot about when I was a little girl because my sister used to keep a diary. . . . For instance, one of my earliest memories is of the day Lynn saved my life. I was almost five, and she was almost nine. (p. 2)

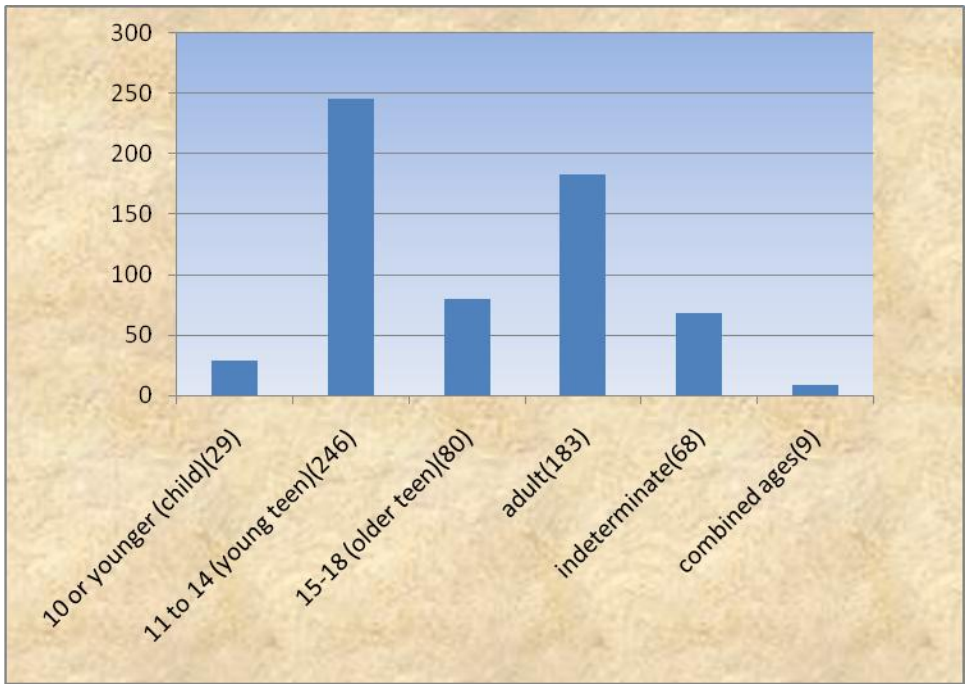

Figure 3. Character-writers' ages.

Katie relates the incident from her perspective, and then provides the text from nine-year-old Lynn's diary:

> The corn was so pretty. When it was all around me, I felt like I wanted to stay there forever. Then I heard Katie crying, and I ran out as fast as I could. I was so scared. I thought something had happened to her! Later, when the dog attacked me, Katie saved my life. (p. 5)

The diary, penned by Lynn as a child, reveals personal information. In contrast to Katie's perspective, the diary discloses that Lynn regarded her younger sister as the rescuer and heroine, thus presenting a second viewpoint within the story.

In 39% (n = 246) of the episodes, the writer was a young teenager between the ages of 11 and 14. In *Rules* (Lord, 2008), Catherine, the protagonist and narrator, relates, "Now I'm twelve and can stay home [from the medical clinic where her brother receives therapy] if I want, but I still like to come" (p. 13). Besides writing rules for her brother, Catherine writes words on cards that Jason, a boy she meets at the clinic, uses to express himself. Catherine is motivated to begin this writing when she realizes that the choices on the cards his mother has written cannot express all the emotions of a young teen. One of the first cards Catherine writes for Jason reads, "Stinks a big one," (p. 70) to replace "sad" (p. 24). Therefore, the young teen's writing expands a peer's vocabulary and ability to communicate effectively.

In *Hoot* (Hiaasen, 2006), Roy, the protagonist, is a middle school student whose only writing is on a quiz and a required apology letter. The letter reads,

> Dear Dana,
>
> I'm sorry I busted your nose. I hope the bleeding has stopped. I promise not to hit you ever again as long as you don't bother me on the school bus. I think that's a fair arrangement.
>
> Most sincerely,
>
> Roy A. Eberhardt (p. 32)

In the last example, a young teen uses words to express a deftly worded apology and message. Both examples of young teens, Catherine and Roy, use writing to express thoughts middle school students can find familiar.

In 13% (n = 80) of the episodes, the writer was an older teenager between the ages of 15 and 18. Hattie, in *Hattie Big Sky* (Larson, 2008), writes letters and newspaper articles for a variety of audiences. In *Lord of the Deep* (Salisbury, 2003), 16-year-old Alison writes a note to communicate with Mikey: "How are you doing?" (p. 97).

In 30% (n = 183) of the episodes, the writer was older than 18 and classified as an adult. In *Hattie Big Sky* (Larson, 2008), both Hattie's friend, Charlie, and her uncle, Holt, write and send letters. In addition, a lengthy passage reveals the writing of a character named Mr. Ebgard, a land official who painstakingly fills in a form as he considers a dispute between Hattie and a young man who wants to usurp her land. In the end, the official states,

"I am going to rule that the head-of-household status takes precedence over the age requirement. And, as Miss Brooks has herself explained, her sixteen years are the equivalent of twenty-one years for other girls raised under more fortuitous circumstances." Mr. Ebgard scribbled one final time on the paper. "I find this contestation has no merit" (p. 252). The business writing conducted by Mr. Ebgard offers a comprehensive depiction of an adult character's writing.

In 1.5% (n = 9) of the episodes, a combination of ages was represented, including a child and young teen, a young teen and an older teen, an older teen and an

adult, and a young teen and an adult writing together. For example, in *Saffy's Angel* (McKay, 2003), Rose (a child) and Indigo (a young teen) use writing to warn oncoming drivers of the reasons behind their older sister's erratic driving.

> Caddy swerved all over the road in her efforts to avoid [a run-over fox], tears rolling down her cheeks. The car behind swerved all over the road too, avoiding Caddy, and the driver shook his fist.
>
> DON'T
>
> wrote Rose indignantly, and then, with Indigo's help, a whole series of messages:
>
> THERE WAS A FOX
> SQUASHED FLAT.
> POOR FOX.
> SHE IS CRYING.
> SO YOU HAD BETTER NOT
> TRY PASSING US YET.
> I WILL TELL YOU WHEN IT IS SAFE. (p. 140)

In this case, the older writer helped the young writer. In all cases, characters of combined ages write together to fulfill a mutual goal. The *combined ages* category also includes one book-length episode in which a 10-year-old child became an 11-year-old young teen (Whelan, 2000, p. 109).

In 11% (n = 68) of the episodes, the writer's age was not identified, so the age was recorded as indeterminate. One example occurred in *Whittington* (Armstrong, 2006), when the writer was a fantasy figure, a cat of unclear heritage. A cameo was found wrapped in a note dictated by the cat. The note read, "If you don't know me, you know nobody" (p. 162).

As shown, the sample included individuals of various ages who wrote separately and pairs or groups who wrote together. Finally, as is true for all the

figures presented in this chapter, due to rounding all numbers to the nearest half percent, the percentages do not total 100%.

Gender. Figure 4 shows that of the 615 total writing episodes, 51.5% (n = 317) of the episodes involved female writers and 44% (n = 271) of the episodes involved male writers. Female writers include Lynn and Katie in *Kira-Kira* (Kadohata, 2006), Beatrice in *Hoot* (Hiaasen, 2006), Alison in *Lord of the Deep* (Salisbury, 2003), Catherine in *Rules* (Lord, 2008), Hattie in *Hattie Big Sky* (Larson, 2008), and Joey's mother in *Joey Pigza Loses Control* (Gantos, 2000).

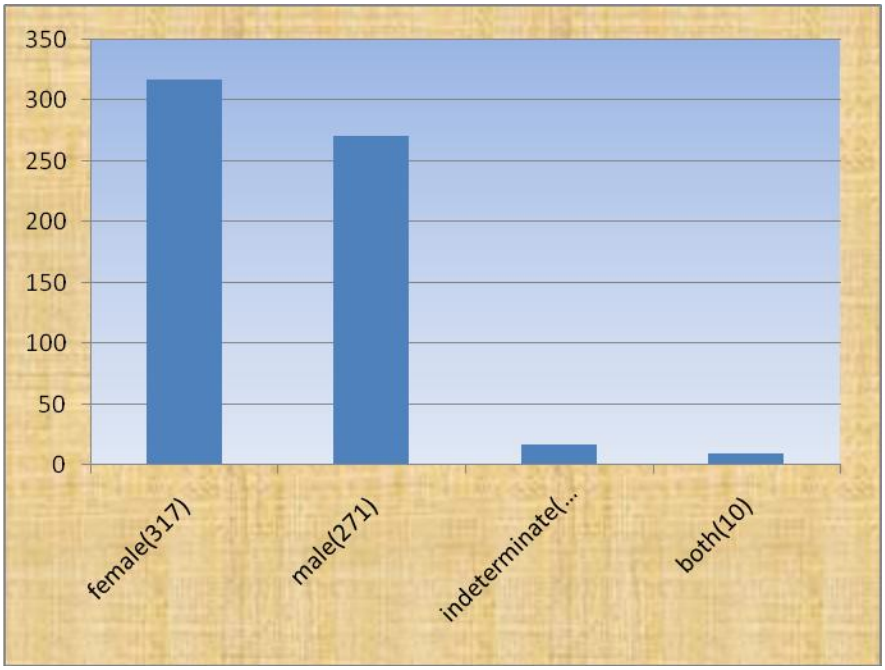

Figure 4. Character-writers' genders.

Females who are young teens are well represented as writers in the sample. The texts written by Beatrice, Alison, and Joey's mother are shown in implicit episodes. Joey's mother leaves him a note written in lipstick, presumably because she had no other writing utensil with her. Beatrice's brother tells Roy, the protagonist, "I tried, Tex, see? Had Beatrice write a letter, telling 'em about the owls and all" (Hiaasen, 2002, p. 172). Beatrice's letter is never produced, but a copy of a business letter written in response is included in the text.

Finally, Alison writes a note to initiate a conversation. The setting is a fishing boat off the coast of Hawaii; Mikey is the deck hand on his stepfather's boat, and Alison is with her father and uncle, customers on the boat. Mikey is visually scouring the ocean, looking for signs of fish.

> Something hit his back, a wadded-up piece of paper. He turned and picked it up, then glanced at the flying bridge [where Alison sat].
>
> Alison waved at him, "Open it," she mouthed.
>
> Mikey unwadded the paper. *How are you doing?* He looked up at her. (Salisbury, 2001, pp. 96-97)

Male writers include Moose and Scout in *Al Capone Does my Shirts* (Choldenko, 2004), Roy in *Hoot* (Hiaasen, 2006), and Charlie in *Hattie Big Sky* (Larson, 2008). The first-person narrator, Moose, is one of the writers in *Al Capone Does My Shirts*. The narrative describes a young teen male responding to the teacher's directions to produce an outline for a two-minute speech: "I take out my notebook. It seems like I've hardly started scribbling ideas when Miss Bimp booms, 'Pens down.'" (p. 43-44). One paragraph further in the text, Moose engages in a more

authentic writing incident: “I see Scout’s got a baseball glove under his desk. Within seconds, I’ve dipped my pen in my inkwell. *Do you play ball?* I write” (p. 44). Scout responds with letters that cover the entire page: “South Field . . . After school today. We need players” (p. 44). Compared to teen females, substantially fewer teen males appeared as writers in the sample.

The examples in the preceding paragraphs illustrate both females and males engaged in writing. People of both genders were also depicted writing together. In 4% (n = 10) of the episodes, both females and males were writing or the writer was indeterminate. Two examples of a male and female writing together are found in *Shooting the Moon* (Dowell, 2008). In the first example, Jamie describes life with her brother when he was a 12-year-old and she was seven. “Those were our best war days, when we kept notebooks of make-believe battles” (p. 120). The second example also includes a record of battles--scores from gin rummy games played in the recreation center with Private Hollister: “He wrote the points down in the notebook. And then, at the very bottom of all our scores, he signed his name and handed the notebook to me to do the same” (p. 140).

Age and gender. Figure 4 shows a nearly equal number of male (n = 271, 44%) and female (n = 317, 51%) writers overall. Yet when the categories of age and gender are combined, the overwhelming numbers of teenage writers are female (see Figure 5).

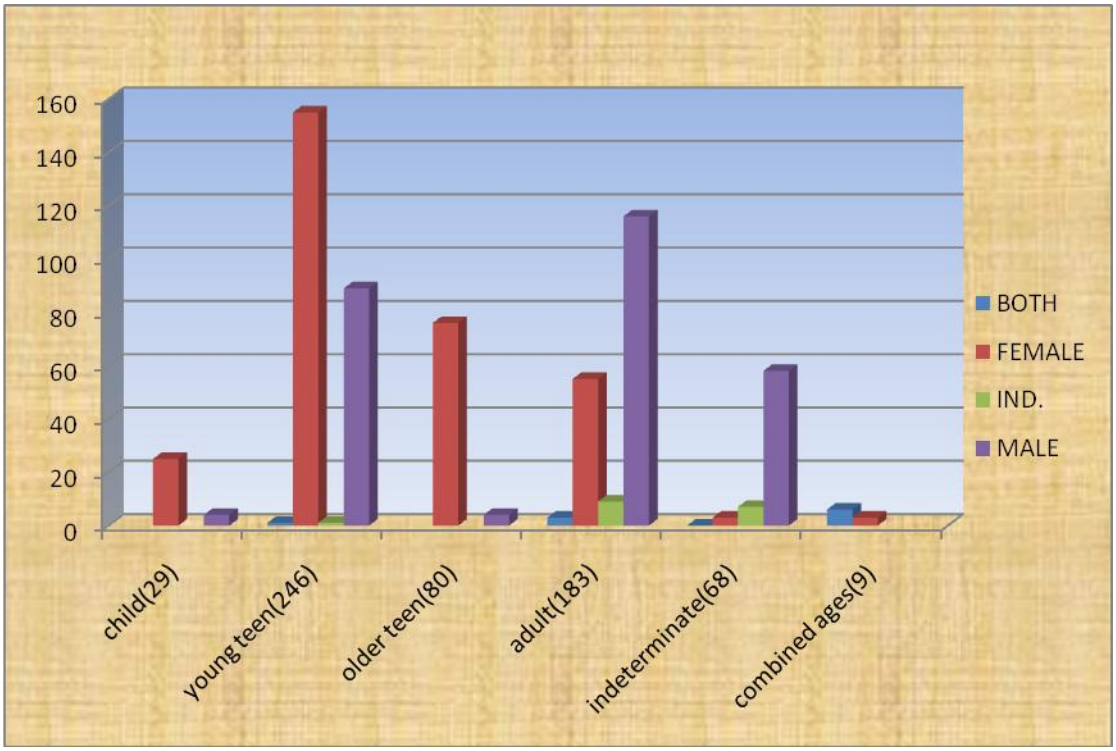

Figure 5. Ages of character-writers shown by gender.

Of the writers between the ages of 11 and 18 (n = 326), 71% were female. Hattie, in *A Corner of the Universe* (Martin, 2004), writes a letter she hopes will be delivered:

> So I write a letter to Leila that night and try to explain what happened, tell her about Adam, about Angel Valentine, about the funeral, and Nancy and Janet. I tell her she was a good friend.
>
> I address the letter to Leila Cahn, c/o Fred Carmel's Funtime Carnival, Bethesda, MD. I put my return address in the upper-left corner of the envelope. (p. 187)

Hattie in *Hattie Big Sky* (Larson, 2008) and Lynn and Katie (after page 113) in *Kira-Kira* (Kadohata, 2006) represent three additional teenage female writers.

The overall number that seems to present a more equitable sampling of writers by gender is accounted for by examining the number of male adults or writers of indeterminate ages. Male adults (n = 116) and males of indeterminate ages (n = 58) account for 64% of the male writers (n = 271). Three of the adult males include the warden in *Al Capone Does My Shirts* (Choldenko, 2004), Turner's father in *Lizzie Bright and the Buckminster Boy* (Schmidt, 2008), and Martha's father in *Olive's Ocean* (Henkes, 2003).

The warden, for whom Moose's father, Cam, works, writes the following note:

Cam,

Send your boy up to talk to me at 1700 today.

Warden Williams (p. 30)

Turner's father, a minister, types, signs papers and drafts the boy's homeschool assignments; Martha's father has spent two and a half years as a stay-at-home dad, trying to write a novel.

The foregoing examples reveal a disparity in the portrayal of female and male writers aged 11-18. Middle school boys respond to characters who are young teens and older teens (Smith & Wilhelm, 2002). However, the analyzed sample provides 230% more examples of teen girls engaging in writing compared to teen boys engaging in writing. This disparity is represented in Figure 5.

Ethnicities. Figure 6 shows the ethnicities of the characters portrayed as writers. Forty-six percent (n = 283) of the characters represented European Americans. In *Lizzie Bright and the Buckminster Boy* (Schmidt, 2008), the reader

learns the dominant culture in Phippsburg is European American when the sheriff, standing in the midst of the town's men, sees 13-year-old Lizzie in a tree, enjoying the view from Malaga Island.

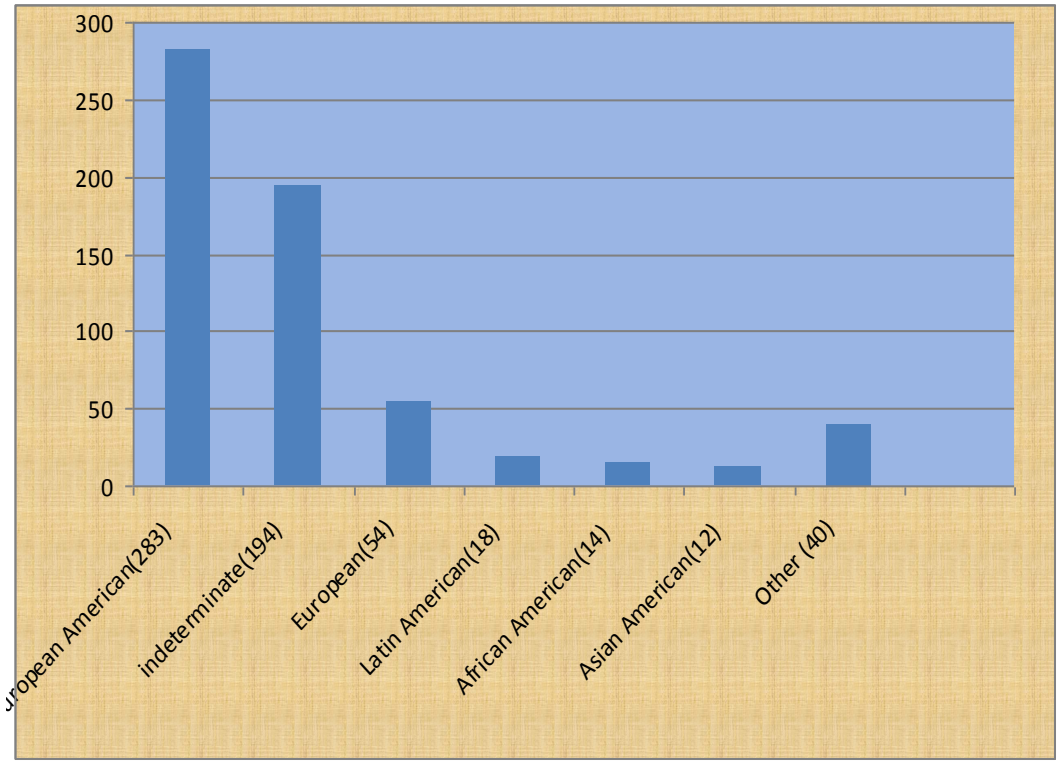

Figure 6. Ethnicities of character-writers.

> He pulled back the side of his frock coat and laid his hand on the pistol it had hidden.
>
> "Would you look at that monkey go? Look at her go. She climbing down or falling?" Deacon Hurd watched the last leap to the ground. "Sheriff Elwell, I believe she thought you might shoot her."
>
> "Wouldn't have been any trouble, Mr. Hurd. One less colored in the world." (pp. 18-19)

In addition, in *Olive's Ocean* (Henkes, 2003), Martha's brother, Vince, has freckles and a pink, blotchy face after he shaved for the first time, so Martha's family is labeled European American.

Thirty-one and a half percent (n = 194) of the writers were of indeterminate ethnicity. Although the number of writers of indeterminate ethnicity appears large, the researcher was unwilling to make assumptions in cases in which the book's author did not specifically state the character's origin or give any other descriptions that indicated a character's ethnicity. For instance, in *Elijah of Buxton* (Curtis, 2007), Mr. Travis is probably of African origin, like the other inhabitants of Buxton, but Curtis never states that or gives a physical description of the man. Likewise, the teacher on page 7 of *Holes* (Sachar, 1998) is not identified beyond the nondescript name of Mrs. Bell. In another instance, none of the characters in *Princess Academy* (Hale, 2005) could be identified by ethnicity because the book's setting was never tied to a specific location or its people to a specific group.

Nine percent (n = 54) of the writers were characterized as Europeans. Characters in *Saffy's Angel* (McKay, 2003) and *The Sign of the Star* (Sturtevant, 2000) lived in England and were identified as English. Three percent of the writers were Latin American. In *The Color of My Words* (Joseph, 2000), the protagonist and her family are identified as natives of the Dominican Republic. Fewer than 3% of the writers represented either African American (n = 14) or Asian American (n = 12) ethnicities. Most of the characters in *Bud, Not Buddy* (Curtis, 2004) and *Feathers* (Woodson, 2009) are revealed as African Americans. The main characters in *Kira-*

Kira (Kadohata, 2006) are distinguished as Asian Americans. Finally, the group labeled "other" included Asians (*A Single Shard*, Park, 2002), Asian Indians (*Kalpana's Dream*, Clarke, 2005), Australians of unknown heritage (*Kalpana's Dream*, Clarke, 2005), Australians of Indian descent (Clarke, 2005), Canadians of European descent (*Everything on a Waffle*, Horvath, 2001), Canadians of African descent (*Elijah of Buxton*,Curtis, 2007), one Micronesian and one mixed Polynesian along with multiple writers representing multiple ethnicities.

The category of *ethnicities* provides evidence of the representation of a few minorities within the sample. In contrast, these examples also provide evidence that the sample is heavily populated by European American characters and characters of indeterminate ethnicity, as is the general corpus of literature for young adolescents (Koss & Teale, 2009).

Religion. Figure 7 shows that the religion represented by character-writers is essentially omitted in the award-winning, middle school fiction tradebooks in this sample. According to the definitions used for this study, a designation of indeterminate means the writer's religious background is unclear or religious affiliation is not mentioned in the text. Fully 401 episodes (65%) offered no indication of the writer's religious background or affiliation. To be designated as associated with a particular religion, the character who is the writer follows the teachings of that religion or belongs to a family who follows such practices. This designation was followed liberally so that the simplest mention of religious practice in the life of the

character or a family member of the character associated the character with the religion.

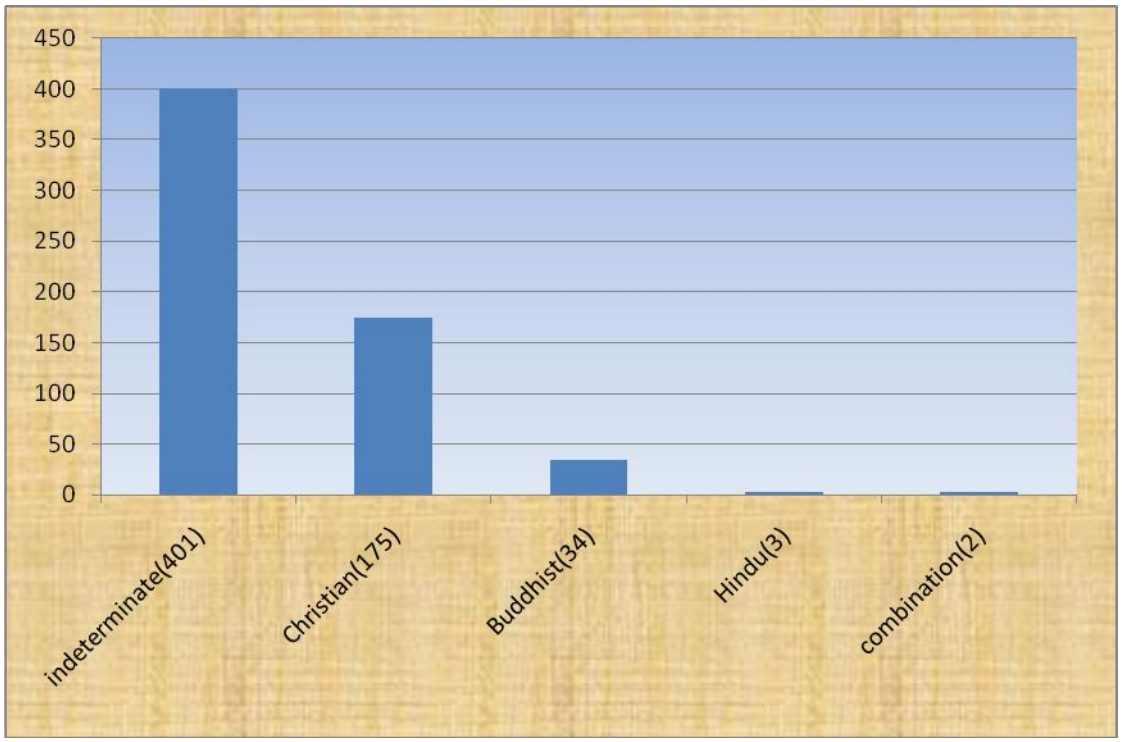

Figure 7. Religious backgrounds of character-writers.

One hundred seventy-five incidents (28%) involved characters who can clearly be labeled Christians. In *Because of Winn-Dixie* (DiCamillo, 2000), the main character identifies her father as "the new preacher at the Open Arms Baptist Church of Naomi" (p. 13) and a former missionary to India. The main character also prays and attends church. In *Hattie Big Sky* (Larson, 2006), the main character is labeled Christian because she attends church, prays, and mentions receiving an answer to prayer.

Thirty-four episodes (5.5%) were written by character-writers who can clearly be labeled Buddhists. In *Kira-kira* (Kadohata, 2004), the main character and her family create an altar for a deceased family member. The uncle specifically relates this practice to Buddhist beliefs. In *Surviving the Applewhites* (Tolan, 2002), one of the adults refers to a small bedroom as her meditation room and *zen cave*. The family also happily receives the assistance of Ravi Govindaswami, identified as a guru, who fasts, dresses in "voluminous pants and a long tunic" (p. 121), and teaches them all to meditate, also Buddhist traditions.

In *Kalpana's Dream* (Clarke, 2004), three writing episodes (0.5%) involved characters who can be labeled Hindus. The great-grandmother, named Kalpana, writes to her friend in their hometown in India, where 80% of the population is Hindu. In addition, in one letter, Kalpana clearly discusses the Eastern belief of reincarnation shared by Hindus and Buddhists. Finally, in two instances, the writers represent a combination of religious backgrounds, but no character-writers represent either the Jewish or Islamic religions.

The previous examples depict the minority of characters who were identified as belonging to a religious group. The majority of characters were not portrayed as belonging to any religious group.

Reality status. Figure 8 shows the reality status of the writers in the 615 episodes. The overwhelming majority of characters, 96%, represent human characters. For example, Mary Alice in *A Long Way from Chicago* (Peck, 1998) and Turner in *Lizzie Bright and the Buckminster Boy* (Schmidt, 2004) represent a female

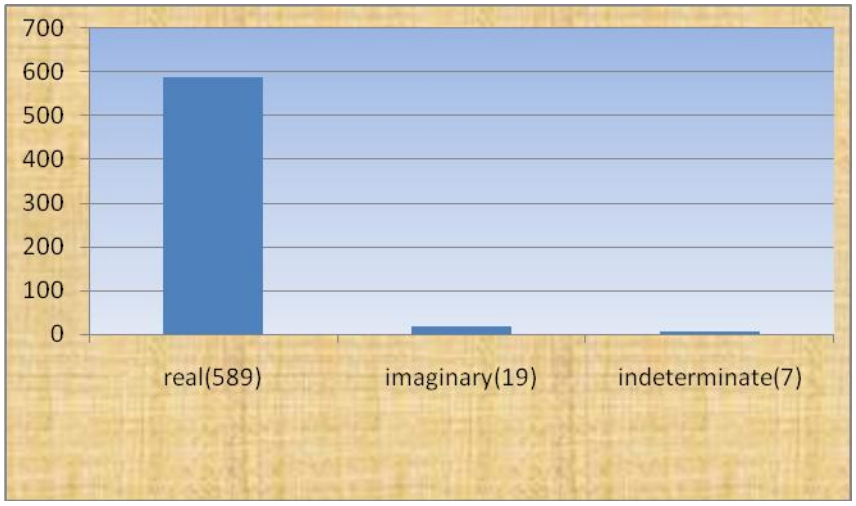

Figure 8. Reality status of characters engaged in the identified writing episodes.

and male writer, respectively, both of whom readers can regard and respond to as humans. Only 19 (3%) of the episodes portrayed imaginary characters, and 17 of those episodes were conducted by one character in one book, Corin/Corinna in *The Folk Keeper* (Billingsley, 1999). Although the reader is told that this character was a ward in the Rhysbridge Foundling Home, and an opening section reveals her to be a girl masquerading as a boy, well-placed hints cause the reader to wonder about the character's reality status. Corin/Corinna relates, "Here in the Cellar, I control the Folk. Here, I'm queen of the world. . . . No one will fetch me from the Cellar. They're all too afraid of the Folk" (p. 1). These statements leave the reader to wonder who are the Folk? And why is Corin/Corinna not afraid of them when other characters are afraid? Similarly, the reader wonders why Corin/Corinna would love feeling the

cold moisture emanating from the stone walls of the cellar, and why she is able to tell time to the minute without a watch or clock. Finally, why is her skin "translucent, a window of milk glass skimming a blue filigree of veins" (p. 8)? Explicit statements in the text answer the questions, revealing the character as a fantasy figure.

Research Question C.2

Research Question C.2 asked, "How is the writing described in regard to type of artifact, intended audience, genre of literature, writing environment, and function of the text?"

Type of artifact. All the artifacts listed on the Content Analysis Instrument (*book*: an extended text; *diary/journal:* text recording personal information; *letter:* text containing a message from one person to another; *newspaper:* an article or other item written for a news publication; *note:* short informational text; *poem:* aesthetic, figurative language; *sign:* text written for display; *speech:* text written to guide a speaker; *story:* fictional tale) were found in one or more writing episodes. After the final tally, variables were expanded to include additional types of artifacts (in alphabetical order) noted by the researcher during readings. The expanded categories included *alphabet letters* (single graphemes), *autograph/signatures* (a person's name), *business items* (text written for an individual's or company's commercial concern), *drama* (text written for actors), *electronic* (computer-generated), *epitaph* (text written to commemorate the life of one deceased), *essay* (an opinion piece), *notes/lists* (words, phrases, or sentences written primarily for the writer's own use), *novel* (a book-length

tale), *recipe* (directions for cooking), *schoolwork* (text produced to meet educational requirements).

When the researcher first conducted an electronic tally of artifact types, 119 different variables were noted. Four of the additional variables were accounted for because abbreviations *di, es, jour ,* and *si* were used when electronically recording the artifacts *diary*, *essay, journal*, and *sign.* Sixty-four variables represented an explanation with the category *other*, e.g., other-recipe, other-code, other-numbers.

For the final variables reported in Figure 9, the 119 variables were collapsed as follows. *Note, telegram, card, postcard, address,* and *letter* were collapsed into *note/letter* (a text containing a message from one person to another). *Lines, record, code, word, notes, list, diagram, make-believe war plans, inscription, tally marks,*and *captain's log* were collapsed into *notes/lists* (words, phrases, or sentences written primarily for the writer's own use). The difference between *note* and *notes* is partially explained in the items accompanying each of those designations. The *note/letter* indicator refers to a written artifact addressed to another person for the purpose of communication between people. The notes/lists indicator refers to pieces of text that may or may not include sentences and are written primarily for the character's own use.

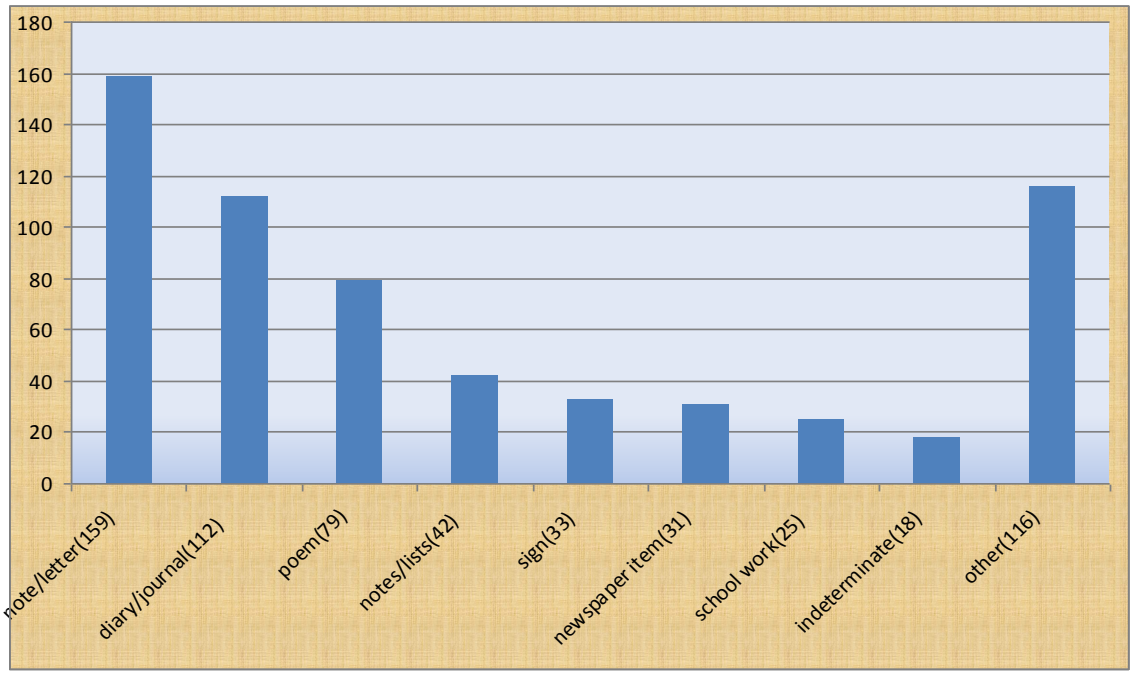

Figure 9. Types of writing artifacts shown in writing episodes.

The variables *articles, paper, news, feature stories,* and *news column* were collapsed into *newspaper* (an article or other item written for a news publication). *Label, graffiti, caption ,* and *poster* were all designated as *sign* in the final tally. The variables a*nswers, corrections, homework, curriculum guide, test, quiz, assignment, Latin translation, summary,* and *dictation* were collapsed into *schoolwork*. The most numerous types of artifacts in the sample are *note/letter* (26%, n = 159), *diary/journal* (18%, n = 112), *poem* (13%, n = 79), *notes/lists* (7%, n = 42), and *sign* (5%, n = 33).

Note/letter. *Note/letter* artifacts were widely distributed throughout the sample. In *Al Capone Does My Shirts* (Choldenko, 2004), notes provided

communication among teens as well as between teens and adults. During a school class, Moose passes a note asking Scout, "Do you play ball?" (p. 44) and is thrilled to receive Scout's answer in another note: "South Field. After school today. We need players" (p. 44). Moose was not as happy to receive a note from the Warden (sent first to Moose's father): "Cam, Send your boy up to talk to me at 1700 today" (p. 30). These examples illustrate teens transmitting or receiving written messages through notes or letters that communicate to both sender and receiver.

In *Hattie Big Sky* (Larson, 2006), the title character writes a number of letters and receives a number of letters when she moves from Iowa to Montana in 1918. The text of these letters carries much of the plot and characterization, as exemplified in this letter sent from Hattie to a friend stationed in Europe during World War I:

> Dear Charlie,
>
> The first night on the train I couldn't sleep for my excitement; the third night, I couldn't sleep for the smell and the din. I can hear you saying that my train ride is nothing compared to travels overseas. That's true as true, but I'm cross, hungry, and grimy, so I will have my fuss. The book Miss Simpson gave me does not hold my interest. It speaks of work, work, work. I'd rather read the railroad pamphlets, which make homesteading sound as easy as rubbing a magic lamp. (p. 13)

Notes and letters are widely distributed throughout the sample. Only 12 books (28%) in the sample do not contain any note or letter as an artifact.

Diary/journal. Eighty of 112 *diary/journal* entries (71%) appear in *The Wanderer* (Creech, 2000) because the narrative is communicated primarily through the journals of the main characters, Cody and Sophie. In one entry, Sophie records,

> My father calls me Three-sided Sophie: one side is dreamy and romantic; one is logical and down-to-earth; and the third side is hardheaded and impulsive. . . My father says my logical side is most like him, and the dreamy side most like my mother. . . . My father says he doesn't know who my hardheaded mule side resembles. He says mules don't run in the family.
>
> I am thirteen, and I am going to sail across the ocean. Although I would like to go alone--*alone! alone! flying over the water!*--I'm not. My mule-self begged a place aboard a forty-five foot sailboat with a motley crew: three uncles and two cousins. (pp. 3-4)

In the same book, Cody's journal provides another perspective.

> My father is driving me bananas. He lies around like a slug and doesn't help with anything and barks orders right and left. Sophie is lucky; she doesn't have any parents to bug her. Uncle Stew said the only reason she's on this trip is because Uncle Dock took pity on the orphan. . . . Sophie talks about my aunt and uncle as if they are her real parents, even though they are only her adopted parents and she's only been with them three years. (pp. 28–29)

These journal entries from *The Wanderer* (Creech, 2000) provide storytelling devices such as characterization, background information, and differing perspectives that serve to advance the narrative.

Two other books in the sample are presented to the reader as a character's journal: *The Folk Keeper* (Billingsley, 1999) as Corin/Corinna's journal and *Fruitlands: Louisa May Alcott Made Perfect* (Whalen, 2002) as Louisa's two journals. In *The Folk Keeper,* the introductory journal entry begins to supply setting and characterization and introduces conflict among the narrator, the Folk, and the Matron.

> February 2 – Candlemas
>
> It is a day of yellow fog, and the Folk are hungry. They ate the lamb I brought them, picking the bones clean and leaving them outside the Folk Door.

> The lamb was meant for Matron's Sunday supper. She'll know I took it, but she will not dare say anything. She can keep her tapestries and silks and Sunday dinners. Here in the Cellar, I control the Folk. Here, I'm queen of the world. (p. 1)

In *Fruitlands: Louisa May Alcott Made Perfect,* the reader receives two perspectives from one person, explained in the second entry.

> June 2, 1843
>
> This is to be my secret diary. Mother says our diaries ought to be a record of pure thoughts and good actions. She and Father often peek into our diaries to see that it is so. Yet Father tells us that we must be honest in our thoughts. I don't see how the two fit together. I am resolved to keep two diaries, one to share with Mother and Father, and this one which shall be my honest thoughts. (pp. 5–6)

Each book presented as a character's journal or diary contains the necessary storytelling devices to convey the plot, conflict, setting, and characterization to readers.

A diary or journal also plays a part in four other books, *Olive's Ocean* (Henkes, 2003), *Kira-kira* (Kadohata, 2004)*, Feathers* (Woodson, 2007)*,* and *Rex Zero and the End of the World* (Wynne-Jones, 2007). In *Olive's Ocean*, the protagonist, Martha, receives a page from the journal penned by Olive, a deceased classmate. Olive's mother appears at Martha's front door, introduces herself, hands Martha a piece of paper, and says, "I found this in her journal, and I think she'd want you to have it. . . . And thank you. Thank you, Martha Boyle" (p. 1). Through that piece of paper, Martha learns of Olive's hopes, including her hope to be friends with Martha, who is, according to Olive's journal, "the nicest person in my whole entire

class" (p. 5). Olive's journal is pictured as a text that can communicate the emotions of one young teen to her mother as well as to a peer.

In *Feathers* (Woodson, 2007), Frannie's journal is one assigned by the teacher and written in class, offering readers several memorable examples of a student writer's perspective on interactions with thoughts and words. For instance, Frannie writes, "I had written that part of the poem down--*Hope is the thing with feathers*--because I had loved the sound of it. Loved the way the words seemed to float across my notebook" (p. 3). This excerpt gives readers opportunity to consider interacting with words as Frannie does.

In summary, journals penned by character-writers supply storytelling devices. The journal examples within narratives, such as the final two examples in this section, also provide examples of characters using journals to communicate or to explore interactions with words.

Poem. Of the 79 poems written by characters in the sample, 53 (67%) were written by Jack in *Love that Dog* (Creech, 2001). In that book, poems carry the storyline as they show the growth of a young boy's writing ability. Jack's first poem states,

> I don't want to
> because boys
> don't write poetry.
> Girls do. (p. 1)

His second poem explains,

> I tried.
>
> Can't do it.
>
> Brain's empty. (p. 2)

But by Jack's third poem, he is reacting to a mentor text--written material that provides a model for students to follow (Dorfman & Capelli, 2007; Hansen, 2009, Ray, 1999). That mentor poem, "The Red Wheelbarrow" by William Carlos Williams, and seven other poems are appended at the end of *Love that Dog*. Jack's poems relate a story and show the boy's growth as a writer.

In *The Color of My Words* (Joseph, 2000), each of the chapters opens with a poem written by the protagonist. The poems develop as the writer matures. The final poem serves as a memorial and a declaration to write boldly:

> Silver words
> pour down from the sky.
> Blue ones float
> by and by.
> Stir them with red
> instruments of blood.
> Paint them on white
> frame them in mud.
> This portrait of magic
> held in my hands,
> A collage of words
> colors and plans.
> My brother's story
> remembered and told.
> The color of my words
> forever bold. (p. 126)

This character-writer's poems offer a young teen's models of using writing to think critically about her world.

Poems are also mentioned in the following books: *A Long Way from Chicago* (Peck, 1998); *Fruitlands: Louisa May Alcott Made Perfect* (Whelan, 2002); *Surviving the Applewhites* (Tolan, 2002); *The King of Shadows* (Cooper, 1999); *At the Sign of the Star* (Sturtevant, 2000); *Olive's Ocean* (Henkes, 2003)*;* and *A Year Down Yonder* (Peck, 2000). Two of the poems written in *A Year Down Yonder* are simple Valentine ditties. The first reads,

I send this sentiment in haste

But at least I didn't eat the paste

A Secrit Admiror (p. 84)

The second Valentine reads,

Simple shepherds are we

And too sheepish to say

Have a happy St. Valentine's Day

[unsigned] (p. 84)

Poems written by characters are used throughout the sample, often revealing characters' emotional and cognitive development.

Notes/lists. The fourth most common type of artifact, notes and lists, are interspersed in 14 books in the sample. Lists are mentioned, though not explicitly written, in *The Wanderer* (Creech, 2000): "That boy sure likes to make lists. So does his father. They're a real list-making team" (p. 29). In *Rules* (Lord, 2006), the protagonist has placed sticky-note reminders on her bedroom door: "Bring fine money! . . . Remember it takes seven to nine business days for mail to get to

California! Plan ahead! . . . Find lunch card! . . . Project due Tuesday!" (p. 51). In *Surviving the Applewhites* (Tolan, 2002), a professional writer is pictured jotting notes while her breakfast cereal grows soggy. In the same book, E.D., the protagonist, is the recipient of "a yellow legal pad covered with handwritten notes" (p. 138) that she will need in order to take over the job of stage manager for a community theater production when the original worker leaves abruptly. Longer excerpts of notes and lists are not presented here because these artifacts are generally short by nature.

Sign. The fifth most common type of artifact is a sign. In *Feathers* (Woodson, 2007), the sign is simply a boy's decoration of the cast on his arm, proclaiming his favorite sports team, "NY Knicks" (p. 84). In *A Long Way from Chicago* (Peck, 1998), the protagonist pens a sign for a parade float:

UNCLE GRADY GRISWOLD

BORN IN 1832

AND WINGED IN THE MEXICAN WAR

BY FAR THE OLDEST SETTLER IN THE COMMUNITY (p. 142)

In *Pictures of Hollis Woods* (Giff, 2004), the sign noted is a message on top of a cake: "Welcome to the family, Holly" (p. 97).

The signs in the sample are also short forms of communication. The examples presented are representative of the whole.

Newspaper and schoolwork. Newspaper items and schoolwork also account for 5% (n = 31) and 4% (n = 25) respectively of the artifacts. In *Hattie Big Sky*, Hattie's uncle shares some of her letters home with a newspaper editor who subsequently asks

her to send a monthly column. She plans installments while erecting fences, walking through tall grass, or sitting on her doorstep at the end of a long day. Examples of schoolwork in *The Wednesday Wars* (Schmidt, 2007), set in the 1960s, include answers on geography worksheets and essay questions written by the protagonist, Holling. The same book has examples of writing conducted by the teacher. Holling reports that "she slashed through my answers with a broad swathe of bright red ink. It looked like my test was bleeding to death" (p. 60).

Indeterminate. Indeterminate writing artifacts are listed when a character writes but the nature of the writing is not described. The remainder of writing types, labeled *other*, represents the following variables: alphabet letters, autograph, book, business item, calligraphy, electronic, epitaph, essay, form, history, last words, music, novel, numbers, quotations, recipe, speech, song, and story.

Intended audience. Figure 10 shows the audience addressed by the character's writing. In 24% (n = 148) of the episodes, the audience is an adult who is neither a parent nor a teacher of a character in the book. For instance, in *The Wednesday Wars* (2007), the teacher, Mrs. Baker, fills out a form for the school secretary. The form is needed in order to take Holling, her only student on Wednesday afternoons, out of school while the air raid shelter siren blares. In 14% of the episodes, the audience is a teacher of a character in the book. Also in *The Wednesday Wars*, when Holling is the only student in the room, Mrs. Baker receives a telegram from her husband, a soldier serving in Vietnam. The school secretary, Mrs. Sidman, brings it and offers to take Holling out of the room; Mrs. Baker indicates that Holling should stay, and she asks

the secretary to read the message. "Mrs. Sidman looked at [Holling], then down at the telegram. Then she read the first line: 'Sweet eyes….stop'" (p. 235). Mrs. Baker was

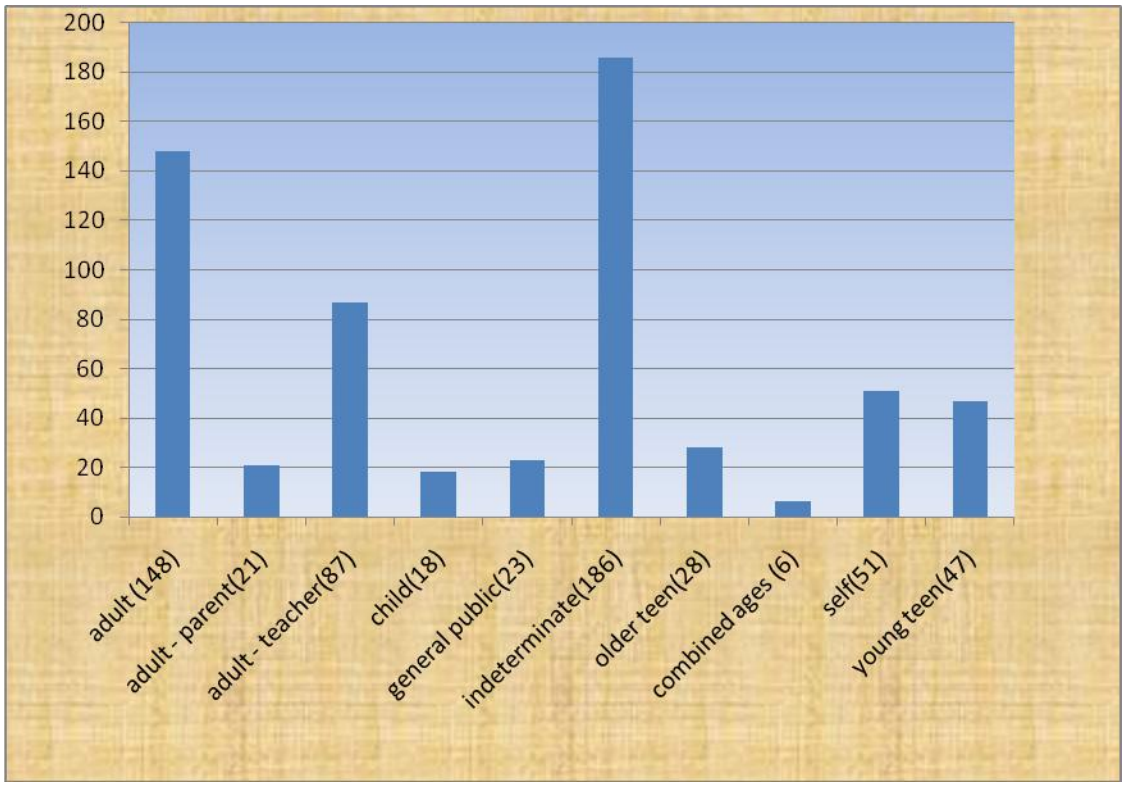

Figure 10. The intended audience addressed by a character's writing.

a most appreciative audience for that message. The protagonist's commentary invites the reader to

> Think of the sound you make when you let go after holding your breath for a very, very long time. Think of the gladdest sounds you know: the sound of dawn on the first day of spring break, the sound of a bottle of Coke opening, the sound of a crowd cheering in your ears because you're coming down to the last part of a race--and you're ahead. Think of the sound of water over stones in a cold stream, and the sound of wind through green trees on a late May

> afternoon in Central Park. Think of the sound of a bus coming into the station carrying someone you love.
>
> Then put all those together.
>
> And they would be nothing compared to the sound that Mrs. Baker made that day from somewhere deep inside that had almost given up, when she heard the first line of the telegram. (p. 236)

Adult teachers are the audience for personal materials, as the previous excerpt indicates, as well as for schoolwork written by students.

In 8% (n = 51) of the episodes, the writer addresses him/herself. In *Pictures of Hollis Woods* (Giff, 2004), the protagonist recalls a happy memory as she copies a meaningful message onto her drawing of a cake decorated by her foster mother. The girl's narrative states, "I used the sharpest pencil (Strawberry Pink) to write the words on top of the cake: WELCOME TO THE FAMILY, HOLLY" (p. 97). The text indicates that the writer copied that message to savor the remembrance of being welcomed.

In another 7.5% (n = 47) of the episodes, the audience was a young teen. For instance, in *Al Capone Does My Shirts* (Choldenko, 2004), the audience for many written artifacts was a young teen. In that book, adults and teens address written items to young teens. Two examples were given in the discussion of artifacts when messages were sent in the form of notes. In another example, the protagonist's mother addresses the young teen in a note: "Dear Moose, I've gone to Bea Trixle's to get a perm. Make sure to get your dad up at six o'clock. We're going to the Officers' Club for a party at 6:30" (p. 53).

In 4.5% (n = 28) of the episodes, the audience was an older teen. In *Hattie Big Sky* (Larson, 2008), Hattie receives letters written to her, a 16-year-old. One was written to inform her of the situation in her new home.

> As far as what to bring with you, your uncle has most everything needed for running a house. A sturdy hat to keep the sun and rain off and maybe some bed linens as Chester's are none too choice.
>
> Your new neighbor,
> Perilee Mueller (p. 10)

After moving to Montana, Hattie was also the audience for letters from her uncle in Iowa and a young man stationed in France during World War I.

Considered together, the audiences of self, young teen, and older teen represent 20% of the sample. The previous examples illustrate the types of messages addressed to teens.

In 4% (n = 23) of the episodes, the audience was simply the general public, including children, teens, and adults. An essay written, then spoken in public, in honor of a beloved sister in *Kira-kira* (2004) is an example of the general public audience. Katie's public speech reads,

> My sister was my best friend. She was a genius. She helped with my homework whenever I wanted. She was going to college. . . . She was going to be either a rocket scientist or a famous writer . . . and she was going to bring her family with her. This was one of the subcategories of my sister's life. (p. 218)

Family and community members comprise the general public audience for Katie's speech.

In 3.5% (n = 21) of the episodes, the audience is an adult and a parent of a character. In *The Wednesday Wars* (Schmidt, 2007), Holling's parents receive the

following note from the protagonist's sister: "By the time you read this, I will be somewhere on the highway heading toward the Rocky Mountains with Chit. I'll call when I can. Don't worry. And don't try to follow me" (p. 213). Likewise, in *Holes* (Sachar, 1998), while Stanley is at Camp Green Lake, he addresses two letters to his parents. Both of the letters put a positive spin on his situation. The second letter reads,

> Dear Mom and Dad,
>
> Camp is hard, but challenging. We've been running obstacle courses, and have to swim long distances on the lake. Tomorrow we learn to rock climb. I know that sounds scary, but don't worry. I'll be careful. It's not all fun and games, here, but I think I'm getting a lot out of it. It builds character. (p. 81)

As these examples illustrate, teen characters writing to parents desire to communicate. The characters attempt to comfort parents, especially when the communication involves messages the parents do not want to receive.

In 3% (n = 18) of the episodes, the audience is a child, age 10 or younger. In *Rules* (Lord, 2008), the protagonist writes rules for her younger brother, who suffers from autism. Examples of Catherine's rules include "If you want to get away from someone, check your watch and say, 'Sorry, gotta go!'" (p. 11); "If you want to get away with something, don't announce it first" (p. 28); "Sometimes people laugh when they like you. But sometimes they laugh to hurt you" (p. 30). A character-writer's messages to children tend to be didactic.

One percent (1%) of the episodes is labeled "combined ages" because two separate age groups are clearly addressed by the writer. For example, in *Fruitlands: Louisa May Alcott Made Perfect* (Whelan, 2002), Father writes a poem and reads it for

a group of people that includes children, teens, and adults. The text of the poem is not related here because the writing episode is implicit; the text relates only, "Father read a noble poem he had composed" (p. 22).

In 30% (n = 186) of the episodes, the audience is indeterminate. Most (82/88) of the episodes in *The Wanderer* (Creech, 2000) were labeled indeterminate. Even though Sophie credits her mother with the idea for keeping a journal, and Cody indicates he is keeping a journal to meet a school requirement, the subsequent journal entries read as if the audience is self more than the adult(s) who reportedly suggested the practice. The researcher could not, with any degree of accuracy, claim either self or adult as the audience; therefore, the episodes were labeled indeterminate.

Genre of artifact. Although data was collected regarding the genre of written artifacts, the genre category was not fully analyzed. The analysis was abandoned when experts across the fields of education, English, composition, and children's literature determined that definitional inconsistencies between the categories of *Type* and *Genre* complicated and compromised the data.

Environment in which artifact was written. Figure 11 shows the environment in which the writing episodes occurred. Nineteen percent (n = 116) of the episodes occurred in the character's home. In *Because of Winn-Dixie* (DiCamillo, 2005), Opal's father, the Preacher, provides an adult role model engaged in writing at home as the reader is told he mumbles over sermon preparation with pen in hand. Fourteen percent (n = 87) of the episodes occurred in school. School provides most of the

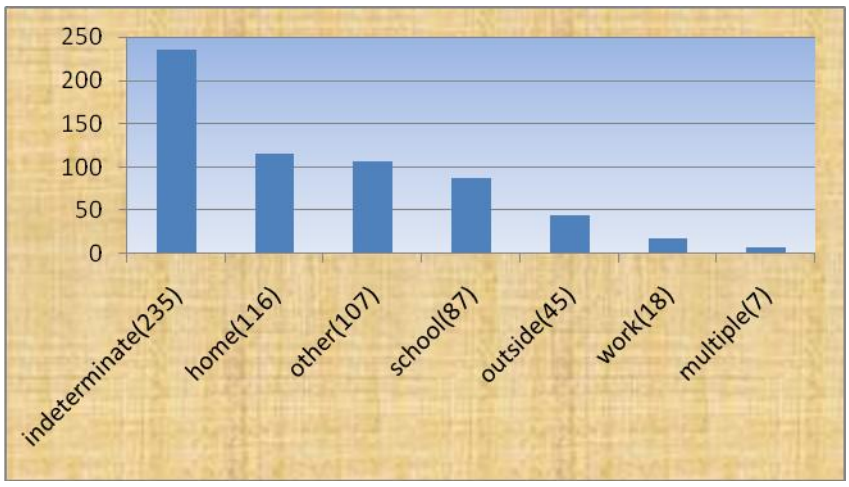

Figure 11. The environments in which characters produced writing.

setting in *The Wednesday Wars* (Schmidt, 2007). In that text, characters write answers for school work, correct papers, write essays, pen notes, and fill out a form. Seven percent (n = 45) of all writing episodes occured outside. In *Whittington* (Armstrong, 2006), many of the episodes occurred outside in a barn because the children spend a good deal of time with the animals. In *Olive's Ocean* (Henkes, 2003), Martha also writes outside several times. Once Martha writes Olive's name on the curb where the girl was hit by a car and died. Twice Martha writes in the sand the name or initials of a love interest, and once she drafts part of a novel outside: "Martha was lying on her beach towel on a big flat rock by the sea, ready to write. . . . She opened her notebook and began" (p. 59). Three percent (n = 18) of the episodes occured at work. In a few cases, a teen is at work; for example, in *At the Sign of the Star* (Sturtevant, 2000), Meg begins planning and composing a drama when working at the bookstore. But adults are shown at work in most of these episodes, such as the government official,

Emissary Kim, in *A Single Shard* (Park, 2003), who granted a royal commission to the potter, Min, as well as Turner's father in *Lizzie Bright and the Buckminster Boy* (Schmidt, 2004), who wrote sermon notes and meeting agendas on the typewriter in his study in the family home. One percent (n = 7) of the episodes occurred in multiple environments.

The environment could not be determined for the largest percentage, 38% (n = 235), of the writing episodes. In *Kira-kira* (Kadohata, 2004), the reader is almost never told where the writing occurs. For instance, text written by a character for a diary and a loan application are discussed, but location of the writings was not declared. Therefore, the location, or environment, of such writing episodes was coded *indeterminate*.

Finally, the environment is listed as *other* for 17% (n = 107) of the episodes. In this category, *other* represents venues such as library, store, hotel, restaurant, train, car, plane, boat, cellar, cave, relative's home, restaurant kitchen, detention center, social gathering, medical clinic, and school bus. As examples, Martha writes on a plane (Henkes, 2003), Corin/Corinna writes in cellars and a cave (Billingsly, 1999), and Stanley writes in a detention center (Sachar, 1998). The environment did not appear to directly affect characters' writings.

Function of the artifact. Figure 12 shows the function of the text, or the character's underlying reason for writing. The function is listed as communication in 42.0% (n = 258) of the episodes, work in 10.0% (n = 62) of the episodes, school in 8.0% (n = 50) of the episodes, and pleasure in 5.5% (n = 34) of the episodes. Twenty-

two percent (n = 137) of the episodes could not be identified by function. Twelve percent (n = 70) of the episodes are labeled *other*, including persuasion, punishment, memorization, blackmail, therapy, revenge, church business, and assigned summer project.

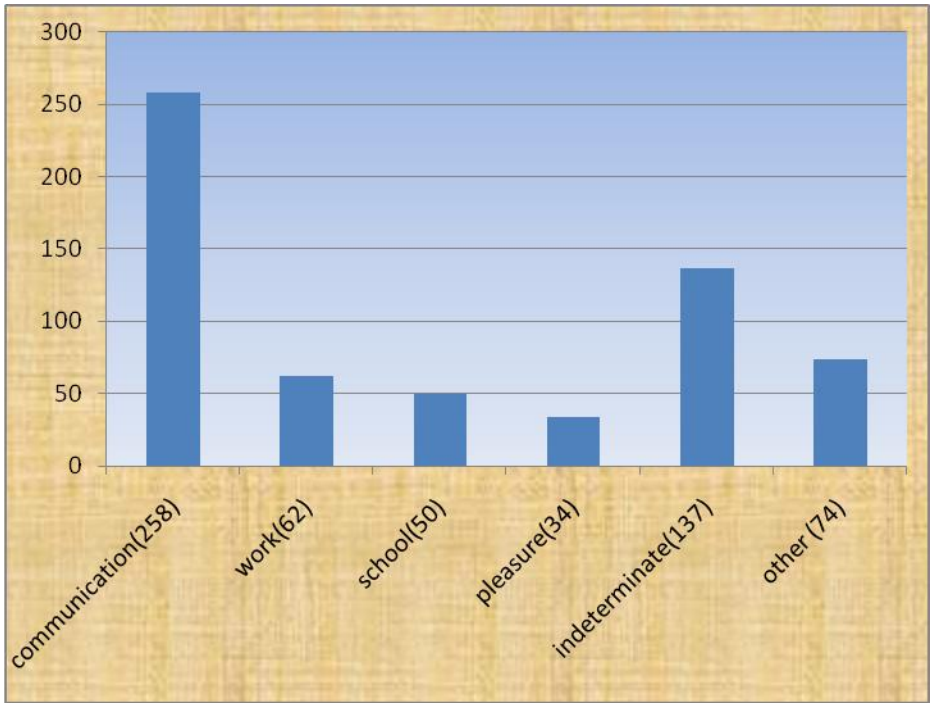

Figure 12. The functions served by writing in identified episodes.

Communication. Communication is the most common function of writing mentioned. The one episode of writing in *Crispin: Cross of Lead* (Avi, 2004) that is referred to numerous times throughout the book is an example of communication. Even after her death, Crispin's mother is able to communicate with him and others because she had previously written an inscription: "Crispin – Son of Furnival" (p.

241), on the lead object she gave the boy. The simple tally marks written by an illiterate boy and illiterate man serve to help them communicate the passing of time in *A Single Shard* (Park, 2003). Similarly, three examples of communicative character-writing are found in *Lord of the Deep* (Salisbury, 2001): a question communicates concern and a desire to interact when Alison addresses a note that asks Mikey, "How are you doing?" (p. 97); a person's address communicates a desire to continue interaction when "Mikey writes his address in the sketchbook" (p. 122); and signatures communicate witness when two fishermen, the boat captain, and Mikey sign a form declaring a 91-pound mahimahi a prize-winning fish. The previous examples are listed to depict the variety of communicative messages penned by character-writers.

Work. Work is the function of writing in *The King of Shadows* (Cooper, 1999) when Will Shakespeare purportedly appears. Shakespeare is shown as a man at work, actively involved in directing dramas at the Globe Theater, negotiating with other writers, and writing in his own study. A simple signature counts for work in *Shooting the Moon* (Dowell, 2008), when a young man signs military enlistment papers. Finally, two examples of work occur in *Al Capone Does My Shirts* (Choldenko, 2004), when the warden sends a note and when the teacher writes on the chalkboard. As shown, character-writers' written work also varies widely.

Schoolwork. Student writing labeled *schoolwork* is written in *Kalpana's Dream* (Clarke, 2005), *The Wednesday Wars* (Schmidt, 2007), and *Criss Cross* (Perkins, 2007). In the first book, an assigned essay provides one of the five plot lines:

> It was three whole weeks before Ms. Dallimore handed out her first essay to 7B.
>
> WHO AM I? she printed in big, bold letters on the board. . . .
>
> "But, Miss! That's baby stuff. . . ."
>
> "We've done it heaps of times."
>
> "All through primary school . . ."
>
> "I want you to forget all that," said Ms. Dallimore. "All those other times. This time I want you to *think*. . . . Writing can be like flying when you do that." (pp. 22-23)
>
> Ms. Dallimore's students were further dumbfounded when she told them they had six weeks to complete the essay:
>
> "'Ms. Dallimore, why have we got so long?'
>
> 7B listened, and Ms. Dallimore's radiant smile shone over them again. "So you can think," she answered,"and imagine, and--and learn to fly!" (p. 27)

Through this assignment, this subplot shows students engaging in writing processes at odd times of the day and night.

In *The Wednesday Wars*, students complete work sheets together and Holling, the protagonist, writes responses to Shakespeare readings. In *Criss Cross*, Debbie works quadratic equations and Hector completes nondescript homework. As these examples show, some schoolwork in the sample required students to produce extended text. And some of the extended text involved stages of the writing process.

Pleasure. Writing for pleasure is apparent in *A Year Down Yonder* (Peck, 2000) when Mary Alice composes her gossip column and Valentine ditties. Two examples of writing for pleasure occur in *Our Only May Amelia* (Holm, 2001), when the title character scribes a record of the beginning of her beloved baby sister's life.

Another pleasurable writing incident occurs in *A Corner of the Universe* (Martin, 2002), when Adam writes an invitation to his cousin's birthday party. We know the incident is pleasurable more than functional because Adam becomes so excited when he introduces the plan to their friend, Leila. "He talks excitedly to her. His hands flap, and he begins to bounce up and down" (p. 102).

Later, Adam arrives at Hattie's home. Hattie relates,

> Adam pulls a folded piece of paper out of his pocket and hands it to me.
>
> I open it. Big crawly handwriting swims across the page.
>
> "Read it, Hattie!" cries Adam. "Read it out loud."
>
> I clear my throat. "You are invited to a party," I begin. "Date: Friday, July fifteenth. Place: Fred Carmel's Funtime Carnival. (pp. 107-108)

Examples of characters writing for pleasure are widely dispersed throughout the sample. As the foregoing examples show, characters are sometimes pictured engaging in writing to bring pleasure to themselves and others.

Indeterminate. Writing function is labeled indeterminate when no clear reason for the writing is apparent. In *Kira-kira* (Kadohata, 2004), Lynn's reasons for writing in her diary are unclear; she may have written for pleasure or to remember or document happenings and feelings. When the title character in *Hattie Big Sky* (Larson, 2006) arrives in the town closest to her claim, she writes letters, but the reader is not given information about the contents. Therefore, no conclusion can be reached concerning the function of those letters.

Other. Functions for writing listed in the *other* category include reading practice, memorization, revenge, and persuasion. In *Whittington* (Armstrong, 2005), a

struggling reader practices writing words with his sister and the Reading Recovery teacher. In *Because of Winn-Dixie* (DiCamillo, 2000), Opal writes and memorizes a list of characteristics her father reveals about her absent mother. Revenge is the function of writing in *The Amulet of Samarkand* (Stroud, 2003) when an apprentice magician drafts notes to prepare him to duel with his master and a competing magician. After magically sending mites to viciously attack the competitor as that magician talks with Nathaniel's master, Nathaniel is beaten by the competitor's invisible demon. Nathaniel's master then sentences the boy to a month-long confinement in his room.

> Such solitude might have driven him mad had he not discovered a discarded ballpoint pen under his bed. With this and a few old sheets of paper he managed to wile away some of the time with a series of sketches of the world beyond the window. When these became tedious, Nathaniel devoted himself instead to compiling a large number of minutely detailed lists and notes, drawn over his sketches, which he concealed under his mattress whenever he heard footsteps on the stair. These notes contained the beginnings of his revenge. (p. 110)

Finally, persuasive writing is included in the *other* category because only four episodes of persuasive writing were identified. Hollis Woods (*Pictures of Hollis Woods*, Giff, 2004) writes two of the persuasive notes to excuse herself from school attendance.

> And the absence notes I wrote myself and signed in a spidery hand that looked like Josie's were masterpieces: *Hollis had a high fever over the weekend. Please send her home if she looks flushed.* Or *Hollis had a severe rash. We learned that she's allergic to tomatoes. Pity. She really enjoys them*. (p. 21)

The variable *other* includes additional writing functions, such as punishment, blackmail, and therapy. The examples previously noted are representative of data recorded as *other* in regard to function.

In a final note regarding the function of writing episodes, all groups write to communicate, but adult males engage in far more communicative writing episodes than do characters of other genders and ages. Young female teens are most often shown writing for indeterminate reasons. Writing for work occurs more frequently for female adults, male adults, and older female teens, while writing for school is completed frequently by young male and female teens.

Subquestion C.3

Subquestion C.3 asked, "Which stage(s) of the writing process (prewriting, drafting, revising, editing, and publishing) are described in the episode?"

Prewriting. Figure 13 shows the stage of the writing process engaged during the episode. In 33 episodes (5%), the character engaged in prewriting. In *The Wednesday Wars* (Schmidt, 2007), one episode of prewriting mentions one character writing notes in preparation for a school report: "she'd already written all the notes for our report" (p. 189). In *Kalpana's Dream* (Clarke, 2005), three characters working on reports show stalling tactics that are often part of prewriting. First, "Neema looked down at the almost empty page. She'd been sitting at her desk for ages, and all she'd

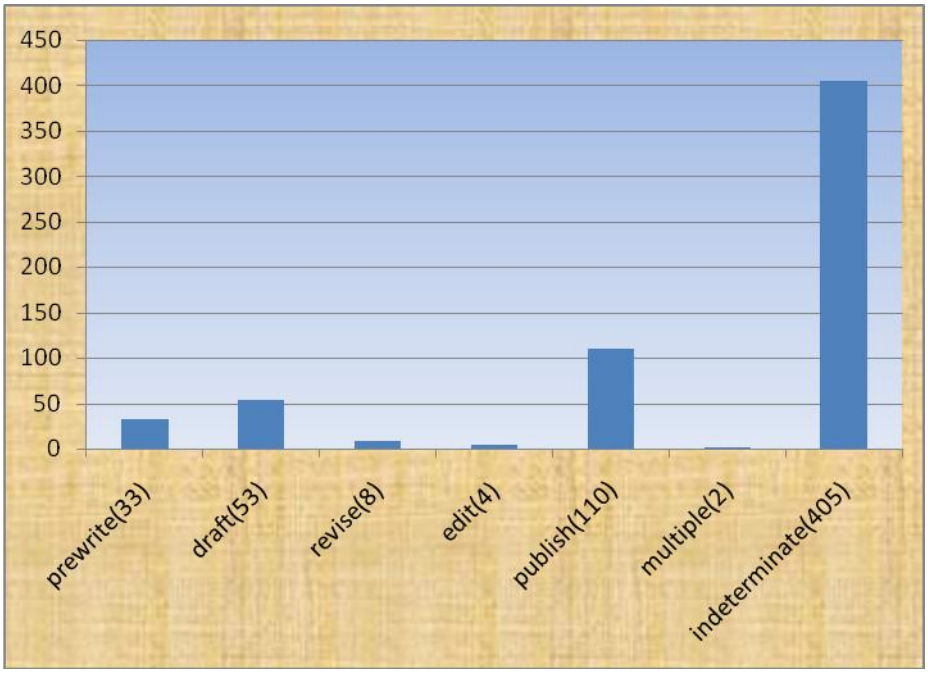

Figure 13. Stages of writing process employed by characters.

done was write the title and her name" (p. 37). Second, Kate had "hardly done a thing: only printed the title and begun to circle it with a border of bright green ivy leaves" (p. 63). Third,

> Blocky arranged his desk. He cleared everything off it--footy mags and crumpled sports pages, socks and jerseys, two mugs that had once held milk and now held mold, a plate with flaky crumbs of pastry and a smear of tomato sauce--and chucked the lot into the bottom of his closet.
>
> Then he took a clean sheet of paper from his work folder and lined it up on the desk: nudging the edges with his big blunt fingers, getting them exactly straight.
>
> Something was missing.
>
> A pen. (pp. 80-81)

As these examples show, prewriting sometimes involves writing words. Other times prewriting includes a number of activities that are precursors to writing (Elbow, 1973; Shaughnessy, 1976, 1977), as the many actions in which Blocky engages clearly indicate.

On the other hand, Hattie, in *Hattie Big Sky* (Larson, 2008), engages in much more productive prewriting. She prepares ideas while completing farm chores: "While I chunked rocks into a pile . . . I mentally composed my next letter to Uncle Holt. . . . I got to turning words over in my mind so, I nearly forgot about my little trespassers" (p. 100). Hattie also engages in prewriting when preparing newspaper columns: "With each nail I pounded the rest of the afternoon, I hammered out my next installment for Mr. Miltenberger" (p. 122). As all the character-writers' examples of prewriting show, this stage of the writing process involves activities in preparation for writing as well as putting words on paper.

Drafting. In 53 episodes (8.5%), characters engage in drafting. One example of drafting occurs in *Kira-Kira* (Kadohata, 2006) when Katie reveals,

> I wrote that the theme of the story was greed. And then I couldn't think of anything else to write. Finally, I wrote, *The descriptions of the dinners really describe greed. Greed is bad. People shouldn't be greedy. At the end of the book the main character isn't greedy anymore.* I added a few other brilliant remarks. And then I folded the paper in half and put it in my book. I would probably get another C, which was good enough for me. (p. 118)

Katie is clearly not interested in revising or editing her work, but she did produce a draft of her thoughts.

Drafting also occurs in *Kalpana's Dream* (Clarke, 2005) when Kate's ideas gel as she lies in bed, listening to her little sister snore.

> Kate slipped from her bed, grabbed her workbook, and hurried down the hall. The living room was empty: Mum and Dad had long since gone to bed. It was quiet and peaceful. . . .
>
> She opened her workbook and picked up her pen. "I am a person who hates my little sister," she began, and then, beneath the garlanded title, her pen began to *fly*. Across the page, and the next page, and the next--it was wonderful, marvelous. She could actually describe stuff, as she'd never been able to do before: like the way her scalp began to itch when Lucy got her *really* angry, as she'd done tonight, an itching that grew and grew until it was like the pricking of a thousand little knives. (p. 68)

Here Kate exemplifies the stage of drafting in an explosion of words and sentences that suddenly surface. Whether words appear haltingly as did Katie's writing about greed or quickly as did Kate's writing about herself, drafting is the stage of the writing process in which thoughts and ideas are transferred to paper (Atwell, 1987, 1998; Elbow, 1973).

Revising. Characters engage in revising in eight of the episodes (1%). An example of revising can be found in *The Wednesday Wars* (Schmidt, 2007) when the protagonist revises an essay he had written the day before. The reader is given the drafted beginning and ending of the essay as well as the revised beginning and ending of the essay, punctuated by events from the protagonist's life. The drafted sentences read,

> What Shakespeare wanted to express about being a human being in *Romeo and Juliet* is that you better be careful who you trust. . . .
>
> If Romeo had never met Juliet, he would have been all right. But because he was star-crossed, he did meet her, and because she came up with all sorts of plans that she didn't bother telling him about, he ended up taking poison and dying, which is an important lesson for us to learn in life. (pp. 150-151)

The protagonist's revised sentences read,

> What Shakespeare wanted to express about being a human being in *Romeo and Juliet* is that it's hard to care about two things at the same time--like caring about the Montague family and caring about Juliet, too. . . .
>
> If Romeo had never met Juliet, maybe they both would have still been alive, but what would they have been alive for is the question that Shakespeare wants us to answer. (p. 152)

Another example of revising is revealed through an implicit episode in *The Color of My Words* (Joseph, 2000) when Ana Rosa relates, "Then I fixed it up so it read like a real story with a beginning and middle but with no end" (p. 109). As shown in these examples, revising is the stage in which a writer's ideas are clarified and refined.

Editing. In only four episodes (less than 1%) did a character engage in editing. In two editing episodes, the teacher in *The Wednesday Wars* (Schmidt, 2007) marks students' schoolwork. A teacher also conducts the editing in *Elijah of Buxton* (Curtis, 2007). However, this editing, though conducted by the teacher, is motivated, not by the teacher, but by the request of a young teen. After drafting and revising, the protagonist declares,

> I finally got something writ down just after supper. Afore I gave it to Mr. Leroy (the woodcarver/publisher), I ran over to Mr. Travis's (teacher's) home so he could see if there were any big mistakes. Mr. Travis changed two words, crossed out three, put in some better punctuating, then said, "Admirable job, Mr. Freeman, admirable job." (p. 217)

Mr. Travis' concentration on word usage and conventions exemplifies the editing stage of writing.

Publishing. In 110 episodes (18%), a character engages in publishing. One published example is a master list of sign-up sheets and schedules (*Surviving the Applewhites*, Tolan, 2002). Other published examples include news articles written by

the title character in *Hattie Big Sky* (Larson, 2008) and the final woodcarving in *Elijah of Buxton* (Curtis, 2007). Elijah's published words, written for a grieving widow, on a sign where the carver had "carved a tree, a bird, and some waves . . . the sun and the moon . . . and a ribbon to go 'round all the words" (p. 217), read,

FOR THE LOVE OF MY HUSBAND,

JOHN HOLTON,

WHO PASSED ON MAY 7TH, 1859,

BUT STILL LIVES. THE BODY IS NOT

MADE TO ENDURE.

THERE'S SOMETHING INSIDE SO STRONG

IT FLIES FOREVER.

(p. 221)

Characters' completion of text, suitable for presentation through verbal or written form, illustrates the publishing stage of the writing process.

Indeterminate. In 405 episodes (66%), the stage of the writing process could not be identified. Indeterminate writing process was cited for episodes such as Officer Delinko's report in *Hoot* (Hiaasen, 2002): "Back at the patrol car, the patrolman took out his clipboard and started writing the report" (p. 6). The *indeterminate* label is applied because the text does not make clear if this is a preliminary draft that will be written in a more permanent form later. In addition, in *Rules* (Lord, 2008), the reader is not told if the rules Catherine writes for her brother are drafts, revisions, or published pieces. Other examples of *indeterminate* writing process are the e-mails in

Saffy's Angel (McKay, 2003) that "needed to be dispatched to friends and fellow artists explaining that Bill Casson was out of town midweek" (p. 26). The text does not tell if these missives were hastily prepared drafts or revised and edited publications. When a character's writing was not specifically shown as a particular stage of the writing process, the episode was marked indeterminate.

Results of Analyzing the Researcher's Journal

This section reports on the content of the Researcher's Journal, guided by Research Question D, which asked, "What additional information and aesthetic responses do entries in the Researcher's Journal provide regarding the sample of award-winning, middle school fiction tradebooks?" The procedures for collecting and analyzing data found in the Researcher's Journal are described in Chapter 3. Because naturalistic inquiry was used (Lincoln & Guba, 1985), no *a priori* codes were assigned; the researcher responded to the readings by noting thoughts, emotions, connections, and/or reactions as they occurred. Therefore, some of the categories and subcategories (Miles & Huberman, 1994) that emerged relate directly to characters who write, but other categories and subcategories do not relate so directly.

Twenty-three categories (see Figure 14) were identified as the researcher hand-coded the journal in search of common ideas (Berelson, 1952; Corbin & Strauss, 2008; Glaser, 2004; Glaser & Strauss, 1967; Miles & Huberman, 1994). All categories are listed in Figure 14. Under the heading *Explored further in this study* are the categories deemed significant due to the number of references to that topic in the Researcher's

Journal. Under the heading *Not explored further in this study* are the remainder of topics identified but not mentioned frequently enough to be labeled significant.

Explored further in this study	Not explored further in this study
Teaching examples	Adult writing
Writing processes	Authentic writing
Believability issues	Author notes
Important messages	Award category
Highly attractive books	Boys' books
Other creative endeavors	Explanatory note
	Factual/informational
	Fantasy writer
	Language other than English
	Numbers of episodes
	Purpose
	Questioning
	Religion
	Types of writing
	War
	Writing as punishment
	Writing mentioned but not engaged

Figure 14. Categories identified through the Researcher's Journal.

Research Question D

Research Question D asks, "What additional information and aesthetic responses do entries in the Researcher's Journal provide regarding the sample of award-winning, middle school fiction tradebooks?"

The categories deemed worthy for further study from the Researcher's Journal, chosen by the researcher and validated by an expert outside reader, include *teaching examples* (n = 22)*, writing process* (n = 12)*, believability issues* (n = 8)*, important messages* (n = 9)*, highly attractive books* (n = 11)*,* and *other creative endeavors* (n = 4). Under the category of *teaching examples*, the researcher listed textual episodes that teachers can utilize to point out specific actions taken by character-writers or teachers. Under the category, *writing processes,* the researcher listed textual examples of characters engaging in one or more of the stages of writing process. Under the category, *believability issues*, the researcher listed items that had questioned or confirmed the text's credibility in the reader's mind. Under the category, *important messages*, the researcher listed ideas of significance that the authors appeared to be attempting to communicate to middle school readers. The category labeled *highly attractive books* lists books that enchanted, excited, or attracted the reviewer in some way. Under the category, *other creative endeavors*, the researcher listed textual instances in which a character engaged in a creative activity other than writing.

The categories are listed in Table 2, along with the number of times each category was noted within particular books. Examples of the categories and resulting subcategories (Miles & Huberman, 1994) are elaborated in the following pages.

Table 2

Numbers of Writing Episodes per Category

Titles in Alphabetical Order	Teaching Examples	Writing Process	Believability Issues	Important Messages	Attractive Books	Creative Endeavors
At the Sign of the Star	1					
Because of Winn-Dixie	1					
Bud, Not Buddy					1	
Color of My Words, The		1			1	
Crispin, Cross of Lead			1			
Elijah of Buxton		1				
Everything on a Waffle			2			
Feathers	1	1		1		
Folk Keeper, The	1				1	
Getting Near to Baby				1		1
Hattie Big Sky		1	1			
Higher Power of Lucky, The			1			
Hoot	1					
Joey Pigza Loses Control				1		
Kalpana's Dream	1	3				
King of Shadows	1				1	1
Kira-Kira	2				1	
Lizzie Bright and the Buckminster Boy	1			1	1	
Long Way from Chicago, A	1				1	
Lord of the Deep				1	1	
Olive's Ocean		1				
Pictures of Hollis Woods				1	1	1
Princess Academy			1		1	
Rex Zero and the End of the World	1					
Rules				1		
Saffy's Angel			1	1		1
Shooting the Moon	2					
Surviving the Applewhites	1	2	1			
Wanderer, The	3					
Wednesday Wars, The	3	1				
Whittington				1		
Year Down Yonder, The	1	1			1	

Categories Related Directly to Writing

In the Researcher's Journal, the researcher categorized two groups of entries that are related directly to writing. The category *teaching examples* includes the subcategories teacher talk, historical examples, literary examples, character's actions, purpose, author connections, related activities, and difficulty level. The category *writing process* includes the subcategories prewriting, drafting, revising, editing, and publishing.

Teaching Examples

Teaching examples were noted in the Researcher's Journal due to the researcher's underlying belief that teachers can use portions of text to influence student writing (Codling et al., 1996; Fitzgerald & Shanahan, 2000; Probst, 2004). Subcategories were also identified for the category *teaching examples*. Discussion of the subcategories, teacher talk, historic examples, literary examples, character's actions, purpose, author connections, related activities, and difficulty level follow, along with examples from specific texts.

Teacher talk. Teacher talk--speech produced by a teacher--offers positive teacher comments filtered through teens' voices. In many ways, these positive teacher comments relate directly to the category *writing process*. However, the examples listed under *teaching examples* in the teacher talk theme emphasize earlier research findings regarding the importance of teachers' influence in the development of students' motivation to write (Bruning & Horn, 2000; Codling et al., 1996). Most of

the excerpts reported in this study give researchers and teachers material to present to students. The teacher talk excerpts give teachers positive examples to use as models in the classroom as well as one negative example to avoid.

In A Year Down Yonder (Peck, 2000), Mary Alice states, "As Miss Butler [the English teacher] always said, the only *real* writing is *re*writing" (p. 93). Mary Alice had learned from the teacher that writing involves a process.

In *Feathers* (Woodson, 2007), Frannie relates one of her journal entries to a poem the teacher, Ms. Johnson, had read the day before. Ms. Johnson also "said we should save vocabulary words so that we could grow up and have rich brains, . . . the way you can deposit a word in your bank is by committing it to memory" (p. 35). Later, Frannie recalls, "*Hope is the thing with feathers*. After Ms. Johnson had read us that poem, she asked us why we thought the poet wrote that" (p. 91). Another time, Ms. Johnson directs the students to list "the things we all have in common" (p. 105). Of that assignment, the teacher says, "I love this exercise because the lists are always so different, which means . . . this is not the time to discuss your list with each other. Just write" (p. 105).

According to Frannie,

> Ms. Johnson says everybody has a story. She said some of us are afraid to tell ours and that's why when it comes time to write something, we say we have writer's block. She said it's just your mind saying to your body, *I ain't trying to write that jive.* (p. 110)

Ms. Johnson offers direct instruction such as, "Think of a day in your life . . . where something big happened or nothing at all happened. . . . Just try to write every single detail you can remember about it" (p. 111). When a student asks how to write details

he does not remember, Ms. Johnson replies, "Imagine how that day must have felt for you" (p. 111). Finally, Frannie remembers that "Ms. Johnson says each day holds its own memory--its own moments that we can write about later" (p. 116). The writing and the teacher's examples are well interspersed throughout the book. The two final examples from *Feathers* (Woodson, 2007) also point out the value of direct instruction in writing.

Considered as a whole, Ms. Johnson's directives provide a source of instruction for teachers and an opportunity for study for researchers. A professional development seminar could be created around these examples. Teachers can be led, through these examples, to begin to appreciate the teacher's influence in regard to students' recognition of the writing process, recognition of the value of building vocabulary, consideration of a writer's intentions, recognition of individual ideas, and recognition of reasons for writing difficulties. Researchers can study the impact of such training.

When learning to offer positive support, teachers can also learn to avoid negative talk. In the negative example, Sophie relates,

> My mother gave me this journal I'm writing in. She said, "Start now. Write it [the story of Sophie's upcoming sailing trip] down. All of it. And when you come back, we can read it, and it'll be as if we were there too."
>
> My teachers don't want to hear about it, though.
>
> "Sophie! Put away that sailing book and get out your math book!"
>
> "Sophie! School isn't over yet! Knuckle down to business! Get out that grammar homework!" (pp 10-11)

Although teachers and students need to stay on track during the school day, Sophie perceives, rightly or wrongly, that the teachers have no interest in the topic that, at this point in time, consumes this young teen's life. Therefore, Sophie filters their comments negatively. Teachers might consider their talk to determine whether they can encourage students to stay on task as they still provide positive messages concerning writing.

Historical examples. The subcategory of historic examples notes instances in which authors have provided the names of writers who have influenced other writers throughout the centuries. In *At the Sign of the Star,* Sturtevant (2000) refers to John Dryden (1631-1700), Aphra Behn (1640-1689), and others; Cooper (1999) centers much of her work around William Shakespeare (1564-1616) in *King of Shadows*; and Kadohata (2004) mentions George Eliot (1819-1880) in *Kira-kira*. The books listed under the theme historical examples provide teachers with opportunities to point out or ask students to research historical people, events, and places.

For example, in *King of Shadows*, Cooper's (1999) introduction of the protagonist, Nat, to Shakespeare also includes introductions to Shakespeare's contemporary, actor Will Kempe. Kempe's competitive nature toward Shakespeare is illustrated when Kempe shouts, "Th'are not the only wordsmith in this company, only a great fusser and fiddler who would have every point his own!" Shakespeare appears less competitive, replying, "I tie no points. . . . I guard only the words I set down" (p. 46). Students could be encouraged to research details of both men's lives. The

students could verify both men's existence and learn more about the historic time period.

Literary examples. Literary examples list opportunities for teachers to point to high-quality writing in the literature (*A Long Way from Chicago*, Peck, 1998; *Kira-kira*, Kadohata, 2004; *Lizzie Bright and the Buckminster Boy*, Schmidt, 2004). Of *A Long Way from Chicago*, the Researcher's Journal notes, "Very few writing episodes--nothing to attract a young writer's attention EXCEPT the desire to do what Peck has done--write entertaining stories" (np). Of *Kira-Kira*, the Researcher's Journal reads, "A good book! I've only finished the first chapter, but the characters are well drawn. The setting and background are clear. And foreshadowing ends the chapter. Words are also well chosen" (np).

In *Lizzie Bright and the Buckminster Boy*, Schmidt (2004) skillfully weaves a finely nuanced setting and the beginning of characterization in the first paragraph:

> Turner Buckminster had lived in Phippsburg, Maine, for 15 minutes shy of six hours. He had dipped his hand in its waves and licked the salt from his fingers. He had smelled the sharp resin of the pines. He had heard the low rhythm of the bells on the buoys that balance on the ridges of the sea. He had seen the fine clapboard parsonage beside the church where he was to live, and the small house set a ways beyond it that puzzled him some. (p. 1)

Colloquialisms such as *shy of six hours* and *set a ways beyond* joining with the alliteration of *bells, buoys,* and *balance*, as well as the sensory images invoking touch, taste, smell, hearing, and sight, offer evidence of the author's prowess as a wordsmith. Schmidt's writing, as well as the other authors listed under *literary examples*, all provide multiple opportunities for teachers to find examples to use to help students appreciate the impact that well-chosen words and phrases can work in a reader.

Characters' actions. The subcategory, characters' actions, delineates examples in which characters are engaging in activities that are common to writers (*Because of Winn-Dixie*, DiCamillo, 2000; *Surviving the Applewhites*, Tolan, 2003). Observations of children who write in the classroom suggest that many physical and behavioral actions are common as writers stare into space and bite their tongues or vocalize or subvocalize words before, during, and after writing the words on paper (Atwell, 1998; Calkins, 1986; Graves, 1973, 1983, 2003; Graves & Kittle, 2005).

Teachers can make use of the examples of actions cited in the Researcher's Journal that are indicative of many writers during the writing process. In *Because of Winn-Dixie* (DiCamillo, 2005), Opal's father has papers strewn all about the table in one scene and, in another scene, is reported "muttering to himself" (p. 24) as he writes. In *Surviving the Applewhites* (Tolan, 2002), Sybil Jameson, the children's mother and a best-selling mystery writer, offers many examples that teachers can present to students. She reportedly stops jotting notes to look around, bringing herself out of deep concentration to be aware of the people around her; in another situation, Jameson continues jotting notes, unaware that her breakfast cereal is growing soggy as she considers and rearranges words on paper. These characters' actions give teachers opportunity to invite students to notice their own manifestations of engagement in writing tasks.

Purpose. As noted in this literature review, reading-writing connections offer middle school students the opportunity to set purposes for their writing (Fitzgerald &

Shanahan, 2000). Two opportunities for teachers to discuss writing purpose were noted in the Researcher's Journal (Billingsley, 1999; Creech, 2002).

In *The Wanderer* (Creech, 2002), Sophie notes her primary purpose for keeping a journal:

> I want to write it down and remember it all. You could forget things, forget so many details of your life, and then if someone ever wanted to know what you'd thought or what you'd felt, you might not remember, or maybe you'd be sick or gone or something and you couldn't tell them and they'd never know. (p. 74)

This example is especially poignant for use with students who read *The Wanderer* because they will know, even while Sophie is living in denial, that Sophie has repressed memories of her parents who are gone and unable to tell her what they had thought or felt. The purpose of writing to remember is clearly illustrated in Sophie's example.

At one point in *The Folk Keeper* (Billingsley, 1999), Corinna's stated purpose for writing is an attempt to search her own mind, writing to learn (Boscolo & Carotti, 2003; Langer, 1986; Maxwell & Meiser, 2001; McGinley & Tierney, 1989; Newell, 2006; Quinn, 2003; Shanahan & Lomax, 1986; Tierney & Pearson, 1983; Tierney & Shanahan, 1996). Corinna begins to write with the express purpose of finding a way out of a life-threatening situation. Her journal records, "Have I not told myself things through my writing I hadn't thought of before? Hadn't I told myself I could find my way through the Caverns without a candle? What can I tell myself now?" (p. 142). As Corinna writes, she clarifies her thoughts and accomplishes her goal of escaping from confinement.

Purpose is also questioned in the Researcher's Journal in regard to *The Wanderer* due to questions of audience. Both Sophie and Cody credit others with assigning or suggesting the journal writing. However, both young teens write as though the audience is self, not the others who assigned or suggested the writing. Teachers can use the foregoing examples to teach middle school students some of the purposes that guide writers, such as writing to remember, writing to learn, and writing for self or others.

Author connections. The theme of author connections describes cases in which authors discuss their own writing, addressing their readers through endnotes. These nonfiction texts were not recorded through the Content Analysis Instrument because the content analysis of the sample included only fiction. However, the Researcher's Journal offered the researcher opportunity to note this important information provided by authors.

The endnotes for *Hoot* (Hiaasen, 2006) provide the following information about the author: "Carl Hiaasen has been writing about Florida since his father gave him a typewriter at age six" (np). Teachers may take advantage of such information, inviting middle school students to realize they are not too young to join the ranks of authors.

In a similar vein, Tim Wynne-Jones (2007) includes an author's note at the end of *Rex Zero and the End of the World*. Wynne-Jones's note details the inspiration he received through another writer's lecture to base a story on memories of his childhood. He states that Rex Zero resulted from that inspiration. Teachers may encourage

middle school students to make connections with this author or other authors to promote and support the students' writing.

Related activities. Because the writing process is considered in this study, the related activities theme illustrates process in relation to film developing and photography (Dowell, 2008). Teachers may draw connections between Jamie Dexter's recognition of the processes involved in developing film and writing text. Jamie is initially disappointed when her brother, TJ, an 18-year-old medic in Vietnam, sends a benign letter to their parents and a roll of undeveloped film to her. TJ's note to the protagonist reads, "Jamie: No facilities here. Please develop and send contact sheets" (pp. 34-35). Jamie realizes TJ is asking her not to have the film commercially developed but to develop it herself as he had done when home.

Since 12-year-old Jamie volunteers and plays cards at the recreation center on the Army base where she lives, the film lab is accessible to her. She requests instruction from Sergeant Byrd, who develops his own film in that lab. When she worries she will ruin the film TJ sent, Sergeant Byrd gives her a roll of his own to develop.

> "I don't want to ruin your film," she protested.
>
> "Ain't nothing but a thing, my young friend," said Sgt. Byrd. "I'm all about the process. The product is less important to me. You ruin some film, big deal. I'll take more pictures."
>
> He walked her through the process. . . . The tricky part . . . took her about twenty tries. (Dowell, 2008, p. 42-43)

Teachers may use this example to discuss the writing process. When learning to write, the product is sometimes less important than the process (Atwell, 1998;

Elbow, 1973. 2000, 2004; Graves, 2003; Shaughnessy, 1977). Some prewrites will never be published; some drafts will be "ruined" in one way or another. Nevertheless, like Sergeant Byrd, who takes more pictures, students can write more sentences or paragraphs to hone the process.

In *Shooting the Moon* (Dowell, 2008), Jamie's first attempt at loading a film reel wins her praise from her instructor. She and the instructor bask in the glow of her "natural-born talent" (p. 43) without acknowledging the 20 tries necessary to complete the task. Teachers may also use this example with middle school students. Writing process can be "tricky," involving numerous attempts. Still, once a piece of writing reaches a published state, a writer who has worked through the process can look with pride at the product of hard work (Atwell, 1998; Calkins, 1983, 1986; Dyson, 1997; Routman, 2005).

Difficulty level. In the final theme under teaching examples, only one example (Creech, 2002) is noted in the Researcher's Journal in which a character from this sample discusses difficulty level in regard to writing. Cody has been assigned, by an unnamed source, to read five books or write a "dog-log" (p. 24). Cody responds, "I figure it'll be a lot easier keeping a dog-log than reading all those words somebody else wrote" (p. 24). Teachers may use this example to discuss students' personal ratings of difficulty levels in regard to literacy tasks. In this regard, it could be helpful to discuss writing as an acquired ability instead of a gift or talent only a few possess (Palmquist & Young, 1992). Additionally, teachers might also help students develop

attitudes of self-efficacy that are important components of writing motivation (Bruning & Horn, 2000; Pajares & Valiente, 2006).

Writing Process

As explained in Chapter 2, writing process theory is a major part of the conceptual framework of this research. For the last 30 years, teachers have been encouraged to introduce students to the recursiveness of variously named writing processes (Atwell, 1998; Emig, 1971; Graves, 2003). Therefore, writing processes were often noted in the Researcher's Journal. In addition, some cross-referencing can be found between teaching examples and process. For instance, two of the items that could clearly fit in either category include examples from *The Wednesday Wars* (Schmidt, 2007) and *Kalpana's Dream* (Clarke, 2005). Both examples are fully discussed in the previous section of this chapter and included in Figure 11, *Stages of Writing Process Employed by Characters*. In *Wednesday Wars,* Holling can be observed revising an essay. In *Kalpana's Dream*, Kate's writing would make an interesting study for teachers and students because the character-writer engages in prewriting, intense drafting, and revision.

The *writing process* episodes were coded for the subcategories of prewriting, drafting, revising, editing, and publishing. The Researcher's Journal contains only one entry citing all five stages of writing process reviewed in the study. That citation refers to *Elijah of Buxton* (Curtis, 2007). As the opening quotation in Chapter 1 of this work documents, Elijah and his collaborating writers engage in all stages of the

writing process. Examples noted in the Researcher's Journal of characters employing each of the stages of writing process are elaborated in the following sections.

Prewriting. Seven instances of prewriting were noted in the Researcher's Journal. In one instance in *The Color of My Words* (Joseph, 2000), Ana Rosa relates,

> I went inside and began to write a story about the sea monster. First I tried to give him a name. But I couldn't think of a good one. So instead I thought about what he looked like. Then I imagined what he must feel like living all alone in the sea. (p. 38)

The young teen started to write, but she needed to consider a name, description, and emotions before she could continue. Thinking and imagining are important elements of prewriting (Elbow, 1973; Graves & Kittle, 2005; Hayes & Flower, 1980; Shaughnessy, 1976, 1977).

An instance of prewriting found in *Olive's Ocean* (Henkes, 2003) shows the recursiveness of the process because Martha tries to continue drafting a story. When she is unable to do so, she turns to prewriting a section of text:

> She snapped on the bedside light and tried to continue Olive's story but found it too painful. She flipped to a clean page in the middle of her notebook and managed to write the following:
>
> *Notes for later--Olive finally realizes that James is really a stupid, flat-faced boy with dull, dark blond hair and pink skin and with a brain and heart the size of a microbe.**
>
> **(Microbe--use this word specifically. Microbes cause disease.)* (p. 147)

These examples illustrate the tentative nature of prewriting.

Additional books containing examples of prewriting include *Feathers* (Woodson, 2007), *Hattie Big Sky* (Larson, 2006), *Kalpana's Dream* (Clarke, 2004), and *Surviving the Applewhites* (Tolan, 2002). In *Feathers*, Frannie draws as she

collects her thoughts. In *Hattie Big Sky*, Hattie engages in normal household and work activities as she plans her writing. Several characters prewrite in *Kalpana's Dream*: Neema sits at a desk "for ages" (p. 37) with only a title and her name on the paper; Kate prints a title and doodles a border; and Blocky employs numerous avoidance techniques, neatly arranging his desk and properly situating a clean sheet of paper. In *Surviving the Applewhites*, a professional author jots "notes on a yellow pad with a thoroughly chewed pencil" (p. 29). These examples portray a few of the range of activities that writers employ during the prewriting stage.

Drafting. Four instances of drafting were noted in the Researcher's Journal. In *The Color of My Words* (Joseph, 2000), Ana Rosa drafts the story mentioned in the prewriting section. After her time of considering and imagining descriptions, characters, and feelings, Ana Rosa says, "I began to write. I wrote page after page in the notebook the people had given to me" (p. 39).

One example of Martha's drafting in *Olive's Ocean* (Henkes, 2003) illustrates the stops and starts that often occur when writers begin to place words on paper:

> She opened her notebook and began.
>
> *The girl arrived alone at the ocean.*
>
> No. Martha turned to a clean page and started over.
>
> *The girl had run away. She ended up at the sea with only her backpack and*
>
> No. Martha sucked on her pen cap, made it whistle. . . . Tried again.
>
> *Her name was Olive. She arrived at her grandmother's house in tears. . . .*
> (pp. 59-60)

Drafting may proceed fluidly or haltingly, but this stage of the writing process is exemplified when writers record thoughts and ideas in connected text (Shaughnessy, 1976, 1977).

Revising. Six instances of revision were noted. In *The Color of My Words* (Joseph, 2000), Ana Rosa refers to writing a newspaper article. She mentions revising after drafting the article: "Then I fixed it up so it read like a real story with a beginning and middle but with no end. Instead I put a question: 'What will they do next?'" (p. 109).

In *Kalpana's Dream* (Clarke, 2004), one character, Jessaline, shares her attempts at revision with others. "Kate and Neema saw a single messy paragraph, with more crossings-out than words" (p. 36).

Revising is also shown in *Surviving the Applewhites* (Tolan, 2002) when "E.D. was in the schoolroom, revising the history section of her curriculum" (p. 149), a project the young homeschooled teen took seriously. Additional examples in *The Wednesday Wars* (Schmidt, 2007) were noted previously in the discussion of Figure 11 because Holling clearly changed an essay to reflect ways his lived experience influenced his understanding of Shakespeare's text. Each of these examples depicts ways in which writers change organization, messages, and word choice during the revising stage of the writing process.

Editing. In the Researcher's Journal, only one instance of editing was noted (Curtis, 2007). The protagonist states, "I ran over to Mr. Travis's home so he could see if there were any big mistakes. Mr. Travis changed two words, crossed out three, put

in some better punctuating, then said, 'Admirable job, Mr. Freeman, admirable job'" (p. 217). Written material was definitely changed to conform to the conventions of language. Such conformity typifies the essence of editing.

The researcher also recorded two entries that specified no editing appeared in the characters' actions (Joseph, 2000; Clarke, 2005). The omissions by Joseph and Clarke were noted for specific reasons:

1. Because Joseph included numerous instances of a character writing in *The Color of My Words* and because the character-writer's work engaged multiple stages of the writing process and matured as the book progressed, opportunities existed for the author to show the character engaged in editing.

2. Because Clarke included specific examples of all the other writing processes sought, the researcher expected to find examples of editing as well.

Throughout the sample, editing was the least represented stage of the writing process.

Publishing. Finally, three instances of publishing were noted in the Researcher's Journal. In *The Color of My Words* (Joseph, 2000), Ana Rosa's sea monster story is published as she reads it to the neighbors and family members who provide an appreciative audience. After reading, she reports,

> I saw many things at once. I saw Papi sitting on the edge of his chair, strange and silent. I saw Mami with her hands folded and her head bowed as if praying. I saw the neighbors smiling and nodding their heads. Then I saw Guario [her brother[. . . . It was Guario's face I focused on. He was smiling. (p. 41)

This example, read in context, reveals the writer's gratification when her published work was presented to an appreciative audience.

Another book, *Kalpana's Dream* (Clarke, 2004), offers a variety of models of published writing. Two instances offer letters written by Kalpana; because the letters are mailed to a recipient, they are considered published. Three other cases of published writing are presented at the end of the book when three different characters finish an assignment. Neema's published piece consists of "graceful looped letters" (p. 158) across a paper shaded with blue pastel. Blocky utilizes a collage of football cards and hand lettering. Kate drafts four sentences but counts them as published:

> "Once I was a person who hated my little sister….That was me. But now I don't hate her anymore, not really. I changed so--"
>
> Kate stopped and began chewing fiercely at her bottom lip. What came next? What could she write? What?
>
> "So--so now I don't know who I am," she scribbled quickly, and tossed her pen aside. She wasn't doing any more; she *wasn't,* that was that. After all, hadn't Ms. Dallimore said it didn't matter how long or short their essays turned out to be? (p. 160)

As the previous examples suggest, characters' writing that was labeled *publishing* was not required to exhibit characteristics of polished form. However, it was deemed published if it was prepared in a form to be presented to listeners or readers.

As cited in the Researcher's Journal and in this section, some evidence of writing process appears in the sample studied. Together, these limited examples provide varied depictions of prewriting, drafting, revising, editing, and publishing that researchers or teachers might use to study or teach writing process to middle school students.

Categories Outside the Narrow Scope of Writing Research

As mentioned in Chapter 3, the subcategories of *believability issues, important messages, highly attractive books,* and *other creative endeavors* are included in this research for two reasons. First, the subcategories were discovered through the Researcher's Journal as the researcher responded to the readings of the tradebooks in order to detail thoughts and emotions. Second, each of the subcategories may be factors that encourage or discourage middle school students' reading responses (Probst, 2004; Rosenblatt, 1978). Individual students' reactions to these subcategories may encourage or discourage the students from receiving teachers' messages regarding writing instruction or complicate research studies (Probst, 2004; Rosenblatt, 1938, 1978, 1995; Van Horn, 2001). Relationships of each theme to the award-winning, middle school fiction tradebooks in this study are elaborated in the following sections and figures.

Believability Issues

Believability issues are displayed in Table 3 by degree from most implausible to most plausible according to the researcher's responses recorded in the Researcher's Journal. The truism that truth is stranger than fiction (Byron, 1837) affects all fiction texts and all readers of fiction. The settings of modern fantasy, though a story may occur in a fanciful time or location, are presented to readers in believable text (Fuhler & Walther, 2007). Historical fiction and contemporary realistic fiction are also expected to present believable characters, actions, and situations; quality literature is

believable (Norton & Norton, 2007). Norton and Norton note that a believable tale rests on developing characters but also posit that the credibility of fiction rests on the mutual support that plot, setting, and characters lend to the reader's acceptance of the text.

Table 3

Believability Issues Displayed from Least Believable to Most Believable

Titles	Quotations or Notes
The Higher Power of Lucky	I find it unbelievable that Lucky would run away in a dust storm.
Everything on a Waffle	Being run over by a truck and losing only a toe is incredulous.
Crispin, Cross of Lead	The ending is not believable. A powerful character is overcome by a young boy's actions.
Saffy's Angel	The story and characters are implausible and artsy.
Everything on a Waffle	The mystery of missing parents is not compelling enough to keep me believing that they will appear.
Hattie Big Sky	The book presents an almost unbelievable tale of a 16-year-old girl alone on the Montana prairie.
Princess Academy	Somewhat implausible: the setting seems to be fictitious but possibly related to medieval Italy or Scandinavia.
Surviving the Applewhites	At times the high-strung adults seem more than a reader can take, much less a delinquent teenager. Still, all is believable.

The researcher realizes that other readers, especially middle school students, may view the believability of these texts differently (George, 2008; Griffith, 2008; Probst, 2004). However, the comments were recorded in the Researcher's Journal as part of the researcher's literary experience when reading the listed texts. As such, the comments are presented here to make researchers and teachers aware of the possibility that students might find the works implausible, causing the readers to be less responsive to the listed texts. A reader who reacts negatively to implausible text may

not take full advantage of opportunities presented by researchers in the course of their studies or teachers in the course of their instruction.

Important Messages

Middle school fiction has moved away from the didacticism of the past. However, authors still convey many important messages in books (Fuhler & Walther, 2007), and scholars encourage practitioners to expand reader response into areas of critical literacy, encouraging readers to engage in psychological transactions as they read literature (Knickerbocker & Rycik, 2006). Literature is viewed by many scholars as a means for readers to learn about self as well as the wider world (Cartledge & Kiarie, 2001; Knickerbocker & Rycik, 2006). As this researcher recorded thoughts in the Researcher's Journal, several important sociocultural messages appeared. Those notations are listed in Table 4, alphabetically by title.

Table 4

Important Messages

Title	Quotation or notes from Researcher's Journal
Getting Near to Baby	A family comes to grips with a baby sister's death
Joey Pigza Loses Control	An important book about living with a disability
Lizzie Bright and the Buckminster Boy	Mutual attraction of two young teens, a boy and a girl, set against the backdrop of the town fathers' determination to rid the area of the small African American population that includes the girl and her granddaddy
Lord of the Deep	Three distinct father-child relationships shown
Pictures of Hollis Woods	Foster girl finds forever family
Rules	An important book for young teens dealing with family or friends with disabilities
Saffy's Angel	Portrayal of the "invisibility" of a girl in a wheelchair who is finally acknowledged when she forces her way into a friendship
Whittington	Much of the story line revolves around an eight-year-old boy diagnosed with dyslexia, who begins to learn to read with help of sister, animals, and school personnel

The researcher recognizes that the issues listed in the previous figure may or may not have been motivating messages for the authors and may or may not resonate with middle school readers. At the same time, research indicates that literature may be used to promote social messages (Cartledge & Kiarie, 2001; D'Angelo, 1982; Griffith, 2008; Harris, 1997; Knickerbocker & Rycik, 2006). The information is provided because the researcher noted it in the Researcher's Journal and for the use of researchers and teachers who might choose to use these books in the study of writing or other issues.

Highly Attractive Books

Aesthetic appeal reaches researchers as well as middle school students. The books listed in this section attracted this reader in some aesthetic manner. In most cases, the Researcher's Journal does not provide in-depth reasons for aesthetic reactions. As noted in Table 5, recorded reactions were often cryptic, noting only that a book or story was engrossing or enjoyable. The category reflects the *ahhh!* factor achieved when a reader experiences satisfaction at the end of the reading (Fuhler & Walther, 2007). The books are presented alphabetically within subcategories according to the aesthetic responses of engagement, enjoyment, characterization, storyline, and word choice.

Table 5

Highly Attractive Books

Title	Aesthetic response	Quotations or notes from Researcher's Journal
The Folk Keeper	Engagement	I am not normally interested in fantasy, but I grew enchanted with the protagonist.
King of Shadows		An engaging story
Pictures of Hollis Woods		An engrossing book!
Princess Academy	Enjoyment	An enjoyable book
A Long Way from Chicago		Always a pleasure to read Peck
A Year Down Yonder		Like all Peck's books, very fun
Bud, Not Buddy	Characterization	Rich in characterizations
Lord of the Deep		Well drawn teen characters
The Color of My Words	Storyline	What a beautiful, heartwrenching story!
Kira-kira		A good book! A thoroughly touching portrayal of nuclear family, extended family, love, death, and character
Lizzie Bright and the Buckminster Boy	Word choice	Written by a wordsmith

The researcher included these books in the *highly attractive* category because characteristics of the books caused the researcher to respond to a particular quality within the book. Three of the books were noted because they evoked engagement, three books promoted enjoyment, two books highlighted characterization, two books provided compelling storylines, and one book caused the reader to savor well-chosen words.

Engagement. Books such as *The Folk Keeper* (Billingsly, 1999), *King of Shadows* (Cooper, 1999), and *Pictures of Hollis Woods* (Giff, 2004) prompted deep engagement from the researcher, which led to notations in the Researcher's Journal verifying this engagement. An excerpt from *Pictures of Hollis Woods* may begin to convey reasons for such engagement. As the girl sits drawing,

> The Old Man [Hollis's new foster father] came out to look over my shoulder. Oh, Hollis," he said. "Where'd you learn to do that?"
>
> I shook my head.
>
> "Hollis?"
>
> I looked toward the river, green today, a willow hanging over the edge.
>
> He put his hand on my shoulder. "It's a gift," he said, "to draw things the way they are."
>
> I sat very still. No one had ever said anything like that to me before.
>
> "And something else," he said. "You shine through in your drawings."
>
> I looked up at him, really looked at him, not a quick glance that darted away so he couldn't see my eyes. "My name, . . ." I began as he folded himself down on the step next to me. "Hollis Woods is a real place." I shrugged a little. "Holliswood," I said. "One word, I think."
>
> When the Old Man spoke, I jumped. "It's where they found you, as a baby?"
>
> "An hour old," I said in an I-don't-care voice. "No blanket. On a corner. Somewhere." Didn't a baby deserve a blanket? "And just the scrap of paper: CALL HER HOLLIS WOODS." (pp. 47-48)

The dialogue and narration call the reader to respond to both characters.

Enjoyment. Enjoyment, a feeling of pleasure, was noted for three books: *Princess Academy* (Hale, 2009) and two titles by Richard Peck (*A Long Way from Chicago*, 2002; *A Year Down Yonder*, 1998), who is a master at telling heartwarming stories laced with humor. In *A Long Way from Chicago*, set during the Great Depression, Joey and Mary Alice are sent by their parents from their home in Chicago to spend a summer in a small Illinois town with their grandmother. Due to her size and demeanor, Grandma Dowdel dominates the small town, often through hilarious and seemingly conniving means. In *A Year Down Yonder*, Mary Alice, age 15, is sent

to spend the school year with her grandmother. No joke excerpts are included here because Peck's jokes take pages of context to develop. The narratives also depend heavily on context, but the final paragraphs of each book speak to the love and respect Joey and Mary Alice develop for the woman they had hardly known before, the woman most feared by adults and children alike in her hometown. Joey's final comments state,

> The years went by. . . . Another war came, World War II, and I wanted to get in it. . . . I joined up. . . .
>
> On the night we were shipping out, . . . it occurred to me that the troop train would pass through Grandma's town, sometime in the night. I sent her a telegram. . . . I just wanted to tell her the train would be going through town, though it wouldn't stop.
>
> In the way of troop trains, we left an hour late. . . .
>
> Then I knew we were getting to Grandma's town. . . . Grandma's, the last house in town, . . . was lit up like a jack-o'-lantern, . . . and there was Grandma herself.
>
> Grandma was there, watching through the watches of the night for the train to pass through. She couldn't know what car I was in, but her hand was up, and she was waving--waving big at all the cars, hoping I'd see.
>
> And I waved back. I waved long after the window filled with darkness and long distance. (pp. 147-148)

Enjoyment is a simple word for the pleasures afforded by passages such as the one excerpted here. The researcher finished reading each book so labeled with a deep feeling of enjoyment, wishing for more.

Characterization. In two books, the authors constructed characters strong enough to earn recognition in the Researcher's Journal. *Lord of the Deep* (Salisbury, 2003) provided well-drawn, original teen characters. *Bud, Not Buddy* (Curtis, 2004),

set in the Depression, tells the tale of a young man without a home. When a woman identified only as a caseworker informs 10-year-old Bud that he will be going to a foster home, the first-person narrator relates,

> Here we go again. I felt like I was walking in my sleep as I followed Jerry back to the room where all the boys' beds were jim-jammed together. This was the third foster home I was going to, and I'm used to packing up and leaving, but it still surprises me that there are always a few seconds, right after they tell you you've got to go, when my nose gets all runny and my throat gets all choky and my eyes get all sting-y. But the tears coming out doesn't happen to me anymore. I don't know when it first happened, but it seems like my eyes don't cry no more. (p. 3)

Bud is shown to be a resilient, resourceful child who buries his deep wounds long enough to accomplish his goals in his own child-like manner.

Storyline. The storyline of two other books earned acknowledgement. *Kira-kira* (Kadohata, 2006) is noted in the Researcher's Journal as a "thoroughly touching portrayal of nuclear family, extended family, love, death, and character" (np). Another book, *The Color of My Words* (Joseph, 2000), relates the story of Ana Rosa, a young teen in the Dominican Republic who loves words. When her family members and other villagers realize that Ana Rosa is the only one among them gifted and skilled enough to put their concerns on paper, she is entrusted with the task. Death and destruction result. However, after a time of mourning, Ana Rosa realizes that her ability to write needs to be nurtured and utilized. The story ends with this conviction from Ana Rosa:

> I have to write Guario's story down so that everyone will know my brother. I shall write it all down on my new typewriter. Today is the day I have to start. It is today or never. I know it. So I race out of the waves and run along the beach. And all the way home, words sing in my head. (p. 138)

The narrative and poems, the latter presented as Ana Rosa's writing, weave a heartwrenching story of conflict and hope.

Word choice. Finally, Schmidt's (2004) opening line in *Lizzie Bright and the Buckminster Boy*, listed under *literary examples* in the *Categories Related Directly to Writing* section of the Researcher's Journal discussion, enchanted the researcher, who continued to find multiple examples of the author's well-chosen words. Another example:

> He watched the day begin to settle into sleep. It yawned out a white fog the sea breeze carried in close to shore and then left hovering there. . . . The merry flight of the bats around the steeple of First Congregational stilled, the blurred stars began to come out, and the first owl call sounded low and sonorous. Everything faded from gray to grayer to grayer still, so that soon there was hardly any color, and then the gray was so dark that Turner couldn't see through it. And suddenly there was the moon, joking around in the haze and tossing a dull light that shimmered the fog to the color of old pearls. (p. 41)

Such aesthetic responses may or may not be engaged by other readers, but researchers and/or teachers may use the episodes or books in attempts to measure or encourage like responses.

Other Creative Endeavors

Literacy encompasses six areas of language arts: reading, writing, listening, speaking, viewing, and visually representing (IRA & NCTE, 2000). Although the data collected for this study centered on writing, the researcher noted several other creative activities in the Researcher's Journal that fell within the six areas of literacy. During data analysis, the researcher labeled one category *other creative endeavors*. Seven

types of creativity were delineated: drama, organizational skills, media, painting, film development, photography, art, and drawing.

Drama. All six of the elements of literacy are often present in drama. Playwrights write the scripts that actors read to learn their parts. Actors speak and visually represent messages through movement to communicate to the audience who listen and view. In *King of Shadows* (Cooper, 1999), Shakespearean drama is enacted. After being transported in time, Nathan (Nat) Field is introduced to William Shakespeare. Nat says:

> I stared down at the stage, speechless. I suppose we were ten feet or so above him.
>
> For a moment I couldn't move--and then more than anything I wanted to be closer to him. On impulse, I grabbed up the climbing rope and tossed it over the rail, then swung my legs over and went down it, hand over hand, feet gripping the rope. . . .
>
> My feet hit the stage. Harry had jammed my cap so firmly on my head that it was still there, so I pulled it off and ducked my head in what I hoped was a neat little bow. (p. 47)

In the book, Shakespeare says he has heard praiseworthy reports of Nat's tumbling and voice, noting two areas of literacy, visually representing and speaking, displayed through drama.

In *Surviving the Applewhites* (Tolan, 2002), Randolph, the children's father, is a director of theatrical performances. A major portion of the text relates his trials and triumphs gathering a cast and seeking to produce summer theatre in a sleepy North Carolina hamlet. All aspects of literacy are involved in multiple ways: press releases are written, scripts are read, parts are spoken and danced, and the audience listens and

views, "applauding when they were supposed to" (p. 204). Drama, as noted in the Researcher's Journal, offers one creative endeavor that incorporates literacy.

Organizational skills. Reading, writing, and speaking benefit from a person's creative ability to organize information and processes (Shanahan, 1984; Prior, 2006). In *Surviving the Applewhites* (Tolan, 2002), organizational skills are shown to be instrumental in presenting the drama discussed in the previous section. The protagonist's skills rescue the whole family, when E.D., who thought she had no creative ability, is able to devise and execute plans to allow the production to flourish. Describing E.D.'s prowess as stage manager during the long-awaited performance, the book reports,

> The actors had all remembered their lines and the words to their songs. Jeremy was playing the right songs at the right time. The lights were coming up and going down when she gave the cue. All the children were doing exactly what they were supposed to do. (p. 204)

Information and processes were organized into literacy skills as individuals and the theatrical company submitted to the organizational abilities of one young teen.

Media. Viewing and visually representing are the two most obvious literacies involved in media. Technological media is so prevalent in our day that instruction in *new literacies* (Gee & Levine, 2009; Leu, 2000, 2006; Leu, Castek, Henry, Coiro, & McMullan, 2004) are being promoted. Teachers and researchers might benefit from literature that illustrates the use of reading and writing in conjunction with technological media.

In *Surviving the Applewhites* (Tolan, 2002), a young man, Jeremy Bernstein, arrives to interview Sybil Jameson (Mrs. Randolph Applewhite) for a literary

magazine. Because she writes under a pen name, he is astonished to learn he has wandered into a family of famous artists, including a theater director and a poet. Bernstein, dubbing the group an artistic dynasty, soon has "a head full of projects he wants to do" (p. 103). A book, a TV show, and a full-length documentary are items Bernstein begins to write and market. Throughout *Surviving the Applewhites*, Bernstein is depicted writing notes and e-mail in conjunction with his writing projects. Readers might easily recognize that process is involved in all creative activities, including writing for media.

Painting. Finally, visually representation is evident in the creative endeavors of painting, photography, art, and drawing. All were noted in the Researcher's Journal.

Painting was prominent in the only text in the sample that included no character-writers, *Getting Near to Baby* (Couloumbis, 2001). The lack of character-writers did not disqualify the book from this discussion because the sample was designed to reveal which books contained such characters, and the sample did not change if such characters were missing. An adult is engaged in painting in this text. The narrator states, "Mom paints the pictures for greeting cards. . . . We'd stop whatever we were doing at sunrise or sunset. Mom would say, 'Let's go out and . . . . watch the sun paint the sky'" (p. 43). The most poignant paintings are expressions of deep emotions:

> When Mom began to paint not long after, Baby's entrance to heaven sort of took on a life of its own. That first painting was fast and kind of sloppy, like it was a thought that was going round in Mom's head and she had to slap, dash it out. Baby reaching out to two angels, who welcomed her with open arms. (p. 157)

More pictures of Baby with the angels followed. Painting, like writing, is shown to be an artistic endeavor that engages process and reveals thought.

Photography. Photography and film developing were the creative endeavors in *Shooting the Moon* (Dowell, 2008). The communicative nature of photography is elaborated in the following exchange between the recreation center clerk, Private Hollister, and Jamie, the protagonist and first-person narrator, regarding pictures developed from film Jamie's brother sent from Vietnam:

> Private Hollister especially liked TJ's pictures of the moon and of pretty nurses. "You think he's got a girlfriend over there yet?" he asked one day, studying a blond WAC holding a cat.
>
> How would I know? He just sends me film. He doesn't write me letters.
>
> Private Hollister studied the photographs. "I'd say he's writing you a letter with every picture he takes. Does he write letters to your folks?"
>
> I nodded. "They're boring, though. Mostly they're about the food and the bugs."
>
> See? He's sending you the real stuff. I bet you don't show all these pictures to your parents, do you? I bet you hide some of 'em away.
>
> What makes you say that?
>
> Cause you know TJ don't want your folks to see 'em. If he wanted them to see all this stuff, he'd send the film to your mom, get her to get it processed at the PX. Don't cost but a few dollars.

> Private Hollister was right. I'd only shown certain ones of TJ's pictures to my parents, pictures of dogs and mess halls and big jungle plants. But I'd known without him having to tell me that TJ wouldn't want me to show them everything. With each roll of film TJ sent me, there were fewer blond WACs and more soldiers missing arms and legs. (pp. 97-98)

Private Hollister assisted Jamie to recognize the multiple levels of communication embedded in the film her brother sent directly to her.

Art. Concerning *Saffy's Angel* (McKay, 2003), the Researcher's Journal reads, "Nonconventional family produces art and learns in a variety of ways" (n.p.). The artistic and unconventional framework is apparent from the first page:

> When Saffron was eight, and had at last learned to read, she hunted slowly through the color chart pinned up on the kitchen wall.
>
> It was a painter's color chart, from an artists' materials shop. It showed all the colors a painter could ever need. There were rows and rows of little squares, each a different shade of red or blue or green or golden yellow. Every little square had the name of the color underneath. To the Casson children, those names were as familiar as nursery rhymes. Other families had lullabies, but the Cassons had fallen asleep to lists of colors. (p. 1)

The text continues, revealing Saffy, two other children, and a baby who are free to follow any whim, including allowing a hamster to walk across the table because "it made a delicate and beautiful pattern of rainbow-colored footprints" (p. 4). The overwhelmed mother found "it was so hard being an artist with four children to look after" (p. 6). On the other hand, the mother considered her husband and the children's father "a real artist, not a garden-shed one like herself. He was such a very real artist that he could only work in London. He rented a small studio at enormous expense and came home only on weekends" (p. 6).

The children grow, and the youngest, Rose, paints picture after picture. She also creates edible art using the contents of the refrigerator. The oldest child, Caddy, creates collages and glues things together, including a broken stone angel that belongs to Saffy. The artistic parents continue their work throughout the story: the father, the "real (and nearly successful) artist" (p. 8), and the mother, who paints in a shed behind the house, finally producing "an abstract painting . . . called *Cadmium, Saffron, Indigo, Rose*, and it was so good that [her husband] did not know what to say" (p. 149). The variety of artistic endeavors in *Saffy's Angel* might offer connections to writing, process, or other forms of literacy.

Drawing. Drawing is the creative endeavor of interest in *Pictures of Hollis Woods* (Giff, 2004). Hollis Woods is a foster child with a history of running away, who decides by the time she is six years old that she can survive as long as she has a pencil and paper. The paper and pencil are omnipresent companions. The strokes become so familiar that Hollis sometimes draws without looking at the paper, as when she first meets Josie Cahill, an older woman and artist at her newest foster home. Both Josie and her cousin Beatrice, who taught art 44 and 40 years, respectively, announce that they have never seen anyone able to draw as Hollis does. Beatrice relates,

> Drawing is what you see of the world, truly see….
>
> And sometimes what you see is so deep in your head you're not even sure of what you're seeing. But when it's down there on paper, and you look at it, really look, you'll see the way things are. (p. 45)

In addition, Beatrice refers to Hollis's drawings as, "that language you speak on paper" (p. 46). Hollis learns that her drawings are methods of visualizing thought. Likewise, researchers and teachers have recognized the power of writing to make unconscious, invisible thoughts visible (Bruning & Horn, 2000; Elbow, 1973, 2000, 2004; Shaughnessy, 1977). Drawing, as depicted in *Pictures of Hollis Woods* (Giff, 2004), offers a connection to the creative endeavor of writing that might link the two languages-spoken-on-paper in ways meaningful to young writers.

Summary

Through use of the Content Analysis Instrument, this content analysis counted the characteristics of the writers and the written products. The typical writer in this sample of books was found to be a young teen (aged 11-14), female, European American, of indeterminate religious background, representing a real character. The writer's typical product was a note or letter addressed to an indeterminate audience but factual or informative in nature, written from an indeterminate location in order to communicate. Finally, the writer's process was typically indeterminate. Table 6 summarizes the findings according to Research Questions A to C, using categories from the Content Analysis Instrument.

Table 6

Summary of Content Analysis Findings

Research Question	Data	Results
A. Number of writing incidents	615 episodes in 42 of 43 books	Mean = 14.3 Median = 9 Mode = 7, 4
B. Implicit/explicit episodes	implicit – 394 (64.0%) explicit – 219 (35.6%)	Note left for parents, attributed to character, but writing was unseen (Schmidt, 2007) "Mrs. Bell wrote the ratio on the board, 3:1" (Sachar, 1998, p. 7).
C. 1. a. Character's age	child – 29 (5.0%) young teen – 246 (39.0%) older teen – 80 (13.0%) adult – 183 (30.0%) indeterminate – 68 (11.0%) combined ages – 9 (1.5%)	Katie (Kadohata, 2006) Catherine (Lord, 2008) Hattie (Larson, 2008) Charlie (Larson, 2008) a cat (Armstrong, 2006) Rose and Indigo (McKay, 2003)
C. 1. b. Character's gender	female – 317 (51.5%) male – 271 (44.0%) both – 10 (1.5%) indeterminate – 17 (3.0%)	Beatrice (Hiaasen, 2006) Moose (Choldenko, 2004) Jamie and TJ (Dowell, 2008) reporters (Joseph, 2000)
C. 1. c. Character's ethnicity	African American – 14 (2.0%) Asian American – 12 (2.0%) European – 54 (9.0%) Euro. American – 283 (46.0%) Latin American – 18 (3.0%) Indeterminate – 194 (31.5%) Other – 40 (7%)	Frannie (Woodson, 2009) Lynn (Kadohata, 2006) Mr. Casson (McKay, 2003) Martha (Henkes, 2003) Ana Rosa (Joseph, 2000) Miri (Hale, 2005) Neema (Clarke, 2005)
C. 1. d. Character's religion	Indeterminate – 401 (65.0%) Christian – 175 (28.0%) Buddhist – 34 (5.5%) Hindu – 3 (.5%)	Piper (Choldenko, 2004) Opal (DiCamillo, 2000) Katie (Kadohata, 2004) Kalpana (Clarke, 2004)
C. 1. e. Character's reality status	Real – 589 (96.0%) Imaginary – 19 (3.0%)	Mary Alice (Peck, 1998) Corinna (Billingsly, 1999)

(continued on following page)

Table 6 (continued)

Research Question	Data	Results
C. 2. a. Type of writing in episode	Note/letter – 159 (26.0%) Diary/journal – 112 (18.0%) Poem – 79 (13.0%) Notes/lists – 42 (7.0%) Signs – 33 (5.0%) Newspaper item – 31 (5.0%) School work – 25 (4.0%) Other – 116 (19.0%) Indeterminate 18 (3.0%)	Moose's note (Choldenko) Journals (Creech, 2000) Jack's story (Creech, 2001) Reminders (Lord, 2006) Placard (Peck, 1998) Column (Larson, 2008) Essays (Schmidt, 2007) Growth record (Holm, 2001) "sand he used to blot his words when they were written" (Sturtevant, 2000, p. 48)
C. 2. b. Intended audience	Adult, general – 148 (24.0%) Adult, teacher – 87 (14.0%) Self – 51 (8.0%) Young teen – 47 (7.5%) Older teen – 28 (4.5%) Public – 23 (4.0%) Adult, parent – 21 (3.5%) Child – 18 (3.0%) Combined ages – 6 (1.0%) Indeterminate – 186 (30%)	Secretary (Schmidt, 2007) Mrs. Baker (Schmidt, 2007) Hollis Woods (Giff, 2002) Moose (Choldenko, 2004) Hattie (Larson, 2008) Funeral-goers (Kadohata, 2004) Yelnats' (Sachar, 1998) David (Lord, 2006) children, teens, and adults (Whelan, 2002) mother or self? (Creech, 2000)
C. 2. e. Function of writing episode	Communication - 258 (42.0%) Work -- 62 (10.0%) School -- 50 (8.0%) Pleasure -- 34 (5.5%) Indeterminate -- 137 (22.0%) Other -- 70 (12.0%)	Inscription (Avi, 2004) Shakespeare (Cooper, 1999) Multiple (Schmidt, 2007) Record of baby sister (Holm, 2001) Lynn's diary (Kadohata, 2004) Revenge (Stroud, 2004)
C. 3. Writing process portrayed	Prewriting -- 33 (5.0%) Drafting -- 53 (8.5%) Revising -- 8 (1.0%) Editing -- 4 (< 1.0%) Publishing -- 110 (18.0%) Indeterminate – (66.0%)	Neema, Kate, and Blocky (Clarke, 2005) Katie's essay (Kadohata, 2004) Holling's essay (Schmidt, 2007) Teacher, as requested by Elijah (Curtis, 2007) Hattie's articles (Larson, 2008) Police report (Hiaasen, 2002)

Figure 15 summarizes the findings according to Research Question D. The categories that emerged from the analysis of the qualitative material in the Researcher's Journal are displayed.

The final chapter of this study discusses the results reported thus far, along with implications and recommendations for future research.

Related directly to writing	Teaching examples	Teacher talk	Positive examples to use in the classroom (Clarke, 2005; Peck, 2000; Woodson, 2007)
		Historical examples	Writers from earlier centuries (Cooper, 1999; Kadohata, 2004; Sturtevant, 2000)
		Literary examples	Notations of high-quality writing (Kadohata, 2004; Peck, 1998; Schmidt, 2004)
		Character's actions	Common writing behaviors pictured (DiCamillo, 2000; Tolan, 2003)
		Purpose	Characters' reasons for writing (Billingsly, 1999; Creech, 2002)
		Author connections	Author's notes (Hiaasen, 2006; Wynne-Jones, 2007)
		Related activities	Process regarding photography (Dowell, 2008)
		Difficulty level	Character's comment (Creech, 2002)
	Writing Process	Prewriting	Clarke, 2004; Henkes, 2003; Joseph, 2000; Tolan, 2002; Woodson, 2007
		Drafting	Henkes, 2003; Joseph, 2000
		Revising	Clarke, 2004; Joseph, 2000; Tolan, 2002
		Editing	Curtis, 2007
		Publishing	Clarke, 2004; Joseph, 2000

Figure 15 (continued on following page)

Results of Aesthetic Reading Record in Researcher's Journal		
Believability issues	Least plausible	That Lucky, a particular child in a particular story, would run away during a dust storm (Patron, 2008)
	Most plausible	High-strung adults are overbearing, but presented as believable characters (Tolan, 2002)
Important messages	Learning to live with a baby's death	Couloumbis, (2001)
	Living with a disability	Armstrong, 2006; Gantos, 2000; Lord, 2008; McKay, 2003
	Racism	Schmidt, 2008
	Father-child relationships	Salisbury, 2003
	Foster care	Giff, 2004
Highly Attractive Books	Engagement	Billingsley, 1999; Cooper, 2005; Giff, 2004
	Enjoyment	Hale, 2009; Peck, 1998, 2002
	Characterization	Curtis, 2004; Salisbury, 2003; Joseph, 2000; Kadohata, 2006
	Storyline	Schmidt, 2008
	Word choice	Cooper, 1999; Tolan, 2002
Other creative endeavors	Drama	Tolan, 2002
	Organization	Tolan, 2002
	Media	Tolan, 2002
	Painting	Couloumbis, 2001
	Photography	Dowell, 2008
	Art	McKay, 2003
	Drawing	Giff, 2002

Figure 15. Summary of categories developed from the Researcher's Journal.

CHAPTER 5

SUMMARY, DISCUSSION, AND CONCLUSIONS

In this chapter, new and confirmed findings are set forth, and the content analysis is reviewed. Limitations are noted. Recommendations, including sets of books, for future research as well as for classroom practice are also discussed. Finally, the researcher's thoughts and study implications are noted.

Summary of the Findings

This content analysis sought to contribute to the research regarding the extent to which character-writers exist, as well as the description of the features of character-writers, writing episodes, and writing processes shown in award-winning middle school fiction tradebooks. The results of this content analysis and findings from the Researcher's Journal are discussed in detail in Chapter 4; the key findings are summarized in this section. In terms of the first research question, which asked, "Which award-winning, middle school, fiction tradebooks portray at least one character who writes?", the results indicate that character-writers are represented in 42 of the 43 books in the sample. The mean number of episodes was 14.3, the median was 9, and the modes were 7 and 4.

The second research question asked whether writing episodes were implicit or explicit in the sample of award-winning, middle school fiction tradebooks. The results indicated that characters are explicitly shown writing in 36% of the total episodes; in the other 64% of the episodes, the writing artifacts are described or referenced, but the character is not shown engaged in the act of writing.

The third research question asked for characteristics of character-writers and the writing episodes. Most of the character-writers were young teens (39%). Adults accounted for 30% of the character-writers, and older teens were represented in 13% of the episodes. Females wrote in 51.5% of the episodes, and males wrote in 44.0% of the episodes; the remaining character-writers were listed as a combination of female and male writers working together or characters, in implicit episodes, whose gender could not be identified. European Americans accounted for the highest percentage (46.0%) of ethnicities represented by character-writers. Other designations included European (9.0%), Latin American (3.0%), African American (2.0%), Asian American (2.0%), other (7.0%), and indeterminate (31.5%). A character's religion was not found to be a significant element in the books sampled, and few of the characters represented imaginary creatures.

The writing episodes, the second part of the third research question, represented a wide variety of artifacts. A note or letter was written in 26.0% of the episodes, a diary or journal in 18.0%, and a poem in 13.0%. The largest percentage of artifacts (41.5%) were written with an adult as the audience. Adult audience included adults in general, teachers, and parents. Communication provided the largest

percentage of function, or reason, for writing. Writing process was present in 33% of the episodes: prewriting (5%), drafting (8.5%), revising (1%), editing (< 1%), and publishing (18%). Finally, no particular stage of writing process could be determined for 67% of the episodes.

The final research question asked what additional information and aesthetic responses could be found in the Researcher's Journal. Subjective responses dependent upon this researcher's reading were compiled in the Researcher's Journal. Two categories related directly to writing emerged from the journal: teaching examples and writing process. Additional aesthetic responses recorded by the researcher note believability issues, important messages, highly attractive books, and other creative endeavors.

In summary, this content analysis confirmed earlier findings and yielded new discoveries. Confirmed findings and new discoveries are detailed in the following sections.

Confirmed Findings

Two findings from earlier studies are confirmed in this research. First, a lack of explicit writing examples is noted. Second, a lack of multicultural character-writers is documented.

Explicit Writing Examples Not Abundant

In this study and other content analyses characterizing writing episodes in literature for Grades 3-8 during the last two decades (Hurst, 1999; Sampson, 1990), implicit writing episodes outnumber explicit episodes. Sixty-four percent of the writing episodes in this study were labeled implicit. An implicit episode is one in which a character is not actively engaged in an act of writing, but a character is considering such an activity or a piece of writing is presented with the implication that a character produced the writing. Because implicit episodes do not offer observable models as do explicit episodes, in which characters are portrayed as actively engaged in an act of writing, implicit episodes are only recommended for use with middle school students when teachers are actively involved in supporting the students' understanding of the writing portrayed. Such support is described in the section titled Implications for Teachers.

Observable models are important because, as Bandura (1997) states, modeling is "the major vehicle for transmitting new styles of behavior" (p. 196). As discussed in the conceptual framework of this study, researchers and educators have reported that characters can provide such models (Pajares & Valiente, 2006). However, this content analysis reaffirms the finding of earlier studies that explicit models of writing behaviors are still in short supply, indicating that middle school readers may not encounter character-writers engaging in the writing process when reading award-winning fiction tradebooks.

Scarcity of Multicultural Character-Writers

Three content analyses conducted two decades ago (Harlan, 1995; Hurst, 1999; Sampson, 1990) found few character-writers from multicultural backgrounds. The current content analysis confirmed that multicultural character-writers are still rare.

Sampson (1990) reported the ethnicity of character-writers found within the intermediate level of tradebooks (Grades 3 and 4), and Harlan (1995) listed the ethnicity of character-writers in first- and second-grade tradebooks. Hurst (1999) determined ethnic representation of character-writers in both Commercially Successful Tradebooks (CSTs) and Teacher Recommended Tradebooks (TRTs). Table 7 shows comparisons of each ethnicity reported in the previous content analyses and in the current study. This study cannot determine conclusively that representations of minorities have increased or decreased. The tradebooks were written for various age groups, and therefore, direct comparisons would not be appropriate. In addition, the types of texts that were examined differed. Hurst's TRT sample, from IRA's Teacher Choice Award, offers a much larger number of minority character-writers than does any other sample. Therefore, this researcher suggests the possibility that teachers recognize the importance of providing students with literature that offers characters from multiple ethnic groups (Harlan, 1995; Hurst, 1999; Sampson, 1990). However, neither the awards committees represented in the cited studies nor the general public who purchase the commercially successful books seemed to select books with characters from multiple ethnic groups (Harlan, 1995; Hurst, 1999; Sampson, 1990). Such lack of representation may hamper teachers' abilities to provide socially and

culturally relevant models to assist students to make reading-writing connections (Chamblee, 2003; Fitzgerald & Shanahan, 2000; Shanahan, 1984, 1988, 2006; Shanahan & Lomax, 1986, 1988; Tierney & Pearson, 1983; Tierney & Shanahan, 1996) and develop literate identities (Moje, Overby, Tysvaer, & Morris, 2008).

Table 7

Percentages of Character-Writers' Ethnicities, 1990-1999 and 2010

Ethnicity	Research Study	Percentage
European American	Sampson	34
	Harlan	57
	Hurst-CST	35
	Hurst-TRT	14
	Current Study	46
Latin American	Sampson	1
	Harlan	0
	Hurst-CST	-
	Hurst-TRT	-
	Current Study	3
African American	Sampson	1
	Harlan	4
	Hurst-CST	3
	Hurst-TRT	44
	Current Study	3
Asian American	Sampson	1
	Harlan	16
	Hurst-CST	-
	Hurst-TRT	-
	Current Study	3
Other	Sampson	-
	Harlan	-
	Hurst-CST	22
	Hurst-TRT	25
	Current Study	3
Indeterminate	Sampson	51
	Harlan	23
	Hurst-CST	40
	Hurst-TRT	17
	Current Study	32

Note. Dashes indicate the percentages were not reported. However, in the Hurst CST, Asian Americans were specifically listed in the category "Other."

New Discoveries

The new discoveries identified by this content analysis add to the field's knowledge about character-writers. Three discoveries related directly to the research questions include the following: the lack of characters who model stages of writing process, the low number of young male character-writers, and the lack of representation of character-writers from religious backgrounds. Additionally, results of the data analysis suggest that discussions of characters with disabilities and character-writers engaging in new literacies also are warranted. The three discoveries related to specific research questions and the two additional findings are discussed in the following sections.

Writing Process is not Modeled

Only one third (33%) of the writing episodes could be identified as representative of any of the five stages of writing process described in the literature review: prewriting, drafting, revising, editing, or publishing (Alvermann et al., 2010; Atwell, 1987, 1998; Calkins, 1986; Cooper et al., 1976; Dyson & Freedman, 2003; Fletcher, 1993; Flower & Hayes, 1980). Although *new literacies* (Coiro & Castek, 2011), also labeled *digital* (Lankshear & Knoebel, 2002) or *multimodal literacies* (O'Brien & Scharber, 2008), are adding a variety of media and modes to writing process (Sweeny, 2010) and new models of composing processes are being investigated (Yancey, 2009), NCTE and others recognize that the previously identified writing processes, if not promoted as linear steps, are still important in this digital age

(Coiro & Castek, 2011; NCTE, 2008; NCTE, 2009; O'Brien & Scharber, 2008; & Sweeney, 2010).

Therefore, this dissertation, seeking examples of characters engaging writing processes, still provides a valuable service. The results of this study indicated a lack of character-writers actively engaging in specific stages of the writing process, in either traditional or digital forms. Therefore, middle school students who read these books will not encounter many writing process guides. Likewise, teachers will not be able to use many of the characters in these books as models of process writers. Furthermore, when written products appear even though character-writers are not portrayed engaging in the writing process, readers may believe that writing is an effortless activity and thus become discouraged when they face obstacles in their own writing (Bruning & Horn, 2000).

Elijah from *Elijah of Buxton* (Curtis, 2009) presents the type of character that teachers can use as a writing process guide. As the introductory excerpt in Chapter 1 of this study shows, not only does Elijah write, but he thoroughly engages in the writing process. When presented with the writing task, Elijah asks how long he will be allowed to ponder the work (prewriting). He models the persistence writers need (Bruning & Horn, 2000), filling "pages and pages" in his notebook (drafting); his mind continues working, drafting, and revising even when other duties await his attention. The boy notes that thoughts about the writing push their way into his consciousness even when he attempts to engage in his favorite recreational activities. All Elijah's writing processes are recursive, following no linear pattern.

The character also moves his piece of writing into the editing and publishing stages. Elijah takes his finished work to the teacher for editing, which is, again, a fine example of a true writer's process. Where would professional writers be without professional editors? And finally, the finished work is published. The community's woodworker, who had originally asked Elijah for help, took his time, carefully carving each letter and decorating the completed plaque. No teacher or researcher could ask for a better example of process writing. However, no other books examined in this study portrayed character-writers engaging in all stages of the writing process.

Young Males Not Well Represented as Writers

In the sample studied, young males are not well represented. Boys need positive role models in literature (Fletcher, 2006; Smith & Wilhelm, 2002; Tatum, 2005). As mentioned in the literature review, reader response theory suggests readers respond to characters (Probst, 2004; Rosenblatt, 1938, 1978, 1995; Van Horn, 1997, 2001), especially to characters similar to themselves (Barrera & Harris, 2001; Nieto, 1997; Yamate, 1997). In addition, boys respond to characters who face difficulties (Farris et al., 2009). Therefore, because writing poses challenges for most writers, and because recognition of the complexities of writing, as mentioned in the conceptual framework, can lead to motivation to write (Bruning & Horn, 2000), boys might benefit from male characters who experience difficulties with writing. However, if this sample is representative of middle school literature, middle school male readers

will have trouble finding role models in literature because male characters account for only 15% of the writers between the ages of 11-18, (n = 93).

Religious Backgrounds Not Represented

Although earlier content analyses did not include the religious identity of the character-writers, this researcher included the question because spiritual life is important to multitudes of Americans (Noddings, 2008). Furthermore, nonsectarian information about religions aids students in understanding themselves and the wider world (Nobles, 2009; Noddings, 2008; Trousdale, 2004). Such understanding is hampered when the sample includes no characters engaging in two of the world's major religions, Judaism and Islam, as well as few characters meaningfully engaged in other religions. Although freedom to teach about religion is constitutionally protected (Noddings, 2008), the researcher also recognizes that authors and publishers are undoubtedly concerned about portraying aspects of life that stir controversy in public schools (Noddings, 2008; Zimet, 1972; Zirkel, 2009).

Uncertainties regarding the place of religion in life and literature are certainly reflected when 65% of the character-writers in this sample have no clear connection to any religion. Equally noteworthy, even the characters who were identified with a religion were not depicted as engaging in any meaningful way with their religion. Two exceptions might be the Buddhist guru in *Surviving the Applewhites* (Tolan, 2002) and the minister and his son in *Lizzie Bright and the Buckminster Boy* (Schmidt, 2004). The guru was portrayed as serving others and engaging in a fast, and the

minister and his son took a stand against injustice. Thus, though researchers noted in the conceptual framework suggest readers respond best to characters like themselves (Barrera & Harris, 2001; Nieto, 1997; Sims Bishop, 1997; Smith, 1982; Yamate, 1997), this sample provides few models for readers from religious backgrounds, especially readers whose religion impacts their lives.

Some Disabilities Represented

This Content Analysis Instrument did not provide for the collection of data regarding representation of people with disabilities. However, data collected through the Researcher's Journal which documented the researcher's aesthetic responses to the readings noted four books in which characters were affected by their own or others' disabilities. All four of the books were noted in the research journal category labeled *important messages* (Armstrong, 2006; Gantos, 2000; Lord, 2008; McKay, 2003). As previously noted, the researcher realizes these responses, recorded by one adult, represent only one reader and may not be representative of middle school readers or any other readers. The important messages recorded by this researcher that portrayed characters with disabilities include the following situations and characters: a young boy's struggle to learn to read (Armstrong, 2006), a young teen's struggle with behavior management (Gantos, 2000), a brother with autism (Lord, 2008), a friend with cerebral palsy (Lord, 2008), and a young teen confined to a wheelchair (McKay, 2003). Because data regarding characters with disabilities was not specifically sought, no statement can be made regarding the percentage of representation of such

characters or whether these characters were character-writers. The discovery of characters with disabilities in the sample deserves mention and further study, especially in light of calls to embed culture in literature to promote all students' development of literate identities (Crumpler & Wedwick, 2011; Greenleaf & Hinchman, 2009).

New Literacies Not Represented

When analysis of the data from the Content Analysis Instrument revealed only two episodes in which writing artifacts involved electronic media, the lack of representation of new literacies became apparent. In current society and education, the proliferation of new literacies is well documented (Coiro, Knobel, Lankshear, & Leu, 2008). Given access to the internet, anyone and everyone can produce and widely distribute information and communication (Sweeny, 2010). In fact, as predicted by Lankshear and Knobel (2002), through worldwide internet connections, people are now producing more than can be consumed. Thus, the lack of representation in this sample of artifacts involving the use of new literacies bears reporting.

Middle school readers and writers, faced with technology that influences, challenges, and transforms literacy traditions and practices (Crumpler & Wedwick, 2011), would benefit from literary models who utilize digital literacies (Crumpler & Wedwick, 2011; Greenleaf & Hinchman, 2009; Sweeny, 2010). According to the literature review in Chapter 2, such examples might provide motivation for students to

engage in reading and writing like the characters do (Calkins, 1983; L. B. Smith, 1982; Van Horn, 2001). Even though the sample reported here included virtually no models of characters engaging digital literacies, recent researchers found digital communications embedded in other samples of literature for middle school readers and young adults (Koss, 2008b; Koss & Teale, 2009). The search for character-writers who engage technology needs to continue.

Appraisal of Methods

The Content Analysis Instrument for this study was based on instruments used in previous studies with new categories added to include a focus on the characteristics of character-writers, writing episodes, and writing processes. The researcher realizes that the Content Analysis Instrument could be further improved. Two suggestions for improvements of the Content Analysis Instrument follow. In addition, the Researcher's Journal, based on naturalistic inquiry (Lincoln & Guba, 1985), followed established methods of data collection. Suggestions for improvement of the Researcher's Journal follows.

Missing Category for Authenticity of Character-Writer's Purpose

In light of the research suggesting that having an authentic purpose for writing engages students (Bruning & Horn, 2000; Elbow, 1973, 2000; Emig, 1971; Parsons & Colabucci, 2008; Werderich, 2004), the Content Analysis Instrument could be

strengthened by including a category for authentic/inauthentic writing. An authentic episode would be defined as one in which the character-writer engages in writing in order to fulfill the writer's own specific purposes. An inauthentic episode would be one in which the writer engages in writing in order to fulfill someone else's purposes. Compared to earlier studies (Harlan, 1995; Hurst, 1999; Sampson, 1990), this researcher found many more authentic types of artifacts, such as letters (26%), diaries/journals (18%), notes (7%), and signs (5%).

Still, a particular type of artifact does not guarantee authentic purpose, defined as writing to fulfill a purpose of one's own. A letter can be written for an authentic purpose, e.g., the letter in *Love that Dog* (Creech, 2001) that Jack wrote to Mr. Walter Dean Myers after the author's school visit. Though Jack is fictitious, the character acts as an enthused fan of a living author. A letter can also be written for an inauthentic purpose, to fulfill someone else's purposes, e.g., the letter in *Lizzie Bright and the Buckminster Boy* (Schmidt, 2008) that Reverend Buckminster penned at the insistence of a church board member. The minister had been hired by a church board filled with businessmen who were motivated by their perception of the pastor's abilities to write text that would influence powerful people. This letter meets the criteria of inauthentic because the minister wrote the letter, not for his own purposes, but against his own judgment, to fulfill the purposes of other people.

Because a particular artifact may be written for either an authentic or inauthentic purpose, future content analyses would do well to add a *device* category (Berelson, 1952) labeled *authenticity of purpose* to the Content Analysis Instrument in

order to collect data regarding the authenticity of character-writers' purposes. Under this new category, the variables *authentic, inauthentic*, and *indeterminate* would allow the researcher to classify each writing episode.

Genre Category Deleted

Another consideration post-study would be to delete or more thoroughly define the category of *genre* on the Content Analysis Instrument. In this study, overlapping terms in the variables of the two categories of *type* and *genre* caused confusion. Most notably, *poem* and *story* were both listed under *type* while *poetry* and *fiction* were both listed under *genre.* Therefore, due to definitional inconsistencies, data analysis of the *genre* category was abandoned.

Possible Changes to the Researcher's Journal

The Researcher's Journal was engaged with no *a-priori* categories in order to capture the researcher's unstructured thoughts. The unstructured nature of the journal allowed identification of unplanned categories such as representation of individuals with disabilities. However, planned categories might have expanded the researcher's ability to document more important details regarding specific categories. In addition, the researcher recognizes that the journal represents only one adult viewpoint about this set of middle school literature. Using multiple coders who also maintain a journal while reading could result in an expanded, albeit still an adult view, of the selections.

Limitations

Two limitations may have affected the results of this content analysis. First, the books examined in this study were determined to be award winners by adults, not by young teens. Second, the researcher, an adult, was the sole coder of data.

Sample of Books

The sample of books analyzed in this study consisted of award-winning books vetted only by adults. The determination to base the sample on the Newbery Award, Boston Globe-Hornbook Award, and a list generated by the Children's Cooperative Book Center was made with the belief that books on these awards lists will continue to be easily available to researchers, teachers, and students. In addition, George (2008) reported that the middle school students he studied seemed to appreciate the Newbery Award and Newbery Honor Books used in his study. Therefore, it appeared that the books in the sample were generally appealing to both adult and middle school audiences and were appropriate for study.

However, examining a sample of books selected by middle school students may have yielded the same or different results regarding the writing episodes and the character-writers. To assess the confirmation or differentiation of results, a researcher could base the sample on books frequently checked out at middle school libraries or lists determined by students, such as the Rebecca Caudill Young Readers' Book Award in Illinois or the IRA Children's Choice Awards.

Multiple Coders

Second, multiple coders would have been beneficial to the overall validity of the study. The researcher did perform inter-rater agreement checks on the Content Analysis Instrument at the inception of the study. The researcher also conducted an inter-rater agreement check of the analysis of the Researcher's Journal. However, only one researcher--this author--completed the Content Analysis Instrument on all the material. Reliability studies of both the Content Analysis Instrument and the Researcher's Journal suggested reliability overall. However, reliability does not insure validity (Berelson, 1952). Therefore, employment of additional readers to complete the Content Analysis Instrument and/or to collect data in their own researchers' journals on the entire sample of books would have provided further opportunity to confirm the validity of the results.

Implications for Researchers

Three research recommendations are detailed in this section. First, research needs to be conducted to learn to what extent middle school readers are influenced by character-writers. Next, additional content analyses are recommended to determine to what extent character-writers of multiple diverse backgrounds are represented in award-winning multicultural books. Third, specific research is suggested to determine middle school readers' responses to character-writers of indeterminate ethnicity. Following the recommendations, a table presents a list of books and the reasons why these books would be appropriate for the types of research described in this section.

Effect of Character-Writers on Middle School Readers

As noted in the literature review, researchers have concluded that young readers relate and respond to characters, especially characters similar to themselves (Bandura, 1977; Rosenblatt, 1938, 1978, 1985; Zimet, 1972). In addition, results of studies regarding motivation to write (Crumpler & Wedwick, 2011; Greenleaf & Hinchman, 2009; Hidi & Boscolo, 2006; Pajares, 2003; Pajares & Johnson, 1994; Pajares & Valiente, 1997, 2006; Sweeny, 2010; Zimmerman & Bandura, 1994) indicate that reading and writing are connected. In light of these findings, a logical conclusion is that young readers can be motivated to write and, possibly, to engage in the writing process by reading about characters who engage in writing (Harlan, 1995; Hurst, 1999; Kane, 1985; Parsons & Colabucci, 2008; Sampson, 1990). However, research has not been conducted to confirm this assumption. Therefore, research needs to be conducted to learn to what extent middle school readers are influenced by character-writers.

Questions Regarding Ethnic Representation

This researcher purposefully chose to examine books from award lists that could include characters with diverse ethnicities but were not specifically designed to include such characters. This researcher did not consider books from awards recognizing specific multicultural groups such as the Coretta Scott King Award "given to an African American author and illustrator for outstanding inspirational and educational contributions" (ALA, 2010 np), or the Pura Belpre Award given to "a

Latino/Latina writer and illustrator whose work best portrays, affirms, and celebrates the Latino cultural experience in an outstanding work of literature for children and youth" (ALA, 2010, np). To include data from awards geared to specific multicultural groups might have increased the numbers of ethnicities represented, but such an insertion could have biased the stratified cluster sample (Berelson, 1952; Krippendorff, 2004). This researcher now recommends that an additional content analysis of award-winning multicultural books needs to be performed to determine if writers of multiple diverse backgrounds are represented in other award-winning literature not analyzed in this study.

Reader Response to Characters of Indeterminate Ethnicity

Researchers and authors have found that readers respond to characters similar to themselves (Atkins, 1988; Bishop, 2003; Booth, 2007; Koss, 2008a; Nieto, 1997; Yamate, 1997). However, the large numbers of indeterminate ethnicities in the current sample offer an opportunity to study middle school readers' reactions. Do characters who are presented without ethnic or cultural identification allow readers of diverse ethnicities to picture themselves as similar to these characters? Or, to the contrary, do, as some critics have concluded, characters of indeterminate identity lead readers to subjectively picture the characters as Eurocentric Americans (Henderson & May, 2005)? This researcher is unaware of any studies questioning the extent to which children identify with characters whose identities are not ethnically described.

Research needs to be conducted to learn to what extent middle school readers of diverse ethnicities respond to characters of indeterminate ethnicity.

Booklist for Researchers

The following booklist (see Table 8) is offered as a resource that researchers might use when studying whether middle school students develop motivation or other new attitudes and emotions toward writing as they read about characters who write.

Table 8

Booklist for Researchers, Listed According to Usefulness

Book Title	Reasons for Selection
The Wanderer (Creech, 2002)	Contains journal entries written by characters who are young teens
Hattie Big Sky (Larson, 2008)	Majority of the text is written as letters or news articles; the main character-writer is an older teen
Love that Dog: A Novel (Creech, 2001)	Presented through poems written entirely by the protagonist, of indeterminate age, either a child or young teen
Fruitlands (Whelan, 2002)	Multiple types of writing produced by children, young teens, and adults who write for communication as well as pleasure
The Color of My Words (Joseph, 2000)	An emotional book that pictures a young teen's engagement in writing, mostly a poetic form, and life
Olive's Ocean (Henkes, 2003)	Offers materials in multiple genres written by the protagonist, a young teen, as well as a journal entry written by another young teen but given to the protagonist
Elijah of Buxton (Curtis, 2007)	Includes a four-page model of a young teen explicitly working through process writing from prewriting to publishing
Kalpana's Dream (Clarke, 2005)	Includes process-writing instruction from a teacher as well as some evidence that young teens engage in the process
Feathers (Woodson, 2009)	Shows a teacher engaged in process writing instruction and the halting responses of the protagonist, a young teen, over a period of months

Implications for Teachers

Although the research recommendations outlined in this study have not yet been conducted, the conceptual framework in Chapter 2 suggests that teachers can motivate students (Bruning & Horn, 2000; Codling et al., 1996) to respond to character-writers (Van Horn, 2001), make connections between their writing and reading (Elbow, 2004; Gilrane, 2009), utilize the writing process to create a finished product (Alvermann et al., 2010; Dyson & Freedman, 2003), and learn to overcome their own writing problems as they identify with characters who are overcoming problems common to their age and maturity levels (Griffith, 2008). Metaknowledge--recognition that readers and writers interact (Fitzgerald & Shanahan, 2000)--provides a key component of the reading-writing connection that is part of the framework of this study. Middle school teachers may be able to encourage such metaknowledge through mentor texts--written materials that provide models for students to follow (Dorfman & Capelli, 2007; Hansen, 2009, Ray, 1999). Through the use of mentor texts, teachers provide excellent examples of writing to encourage middle school students to produce texts of their own (Dorfman & Cappelli, 2007; Gilrane, 2009; Hansen, 2009, Kamberelis, 1986; Ray, 1999).

The researcher recommends that teachers who want to encourage students' motivation to write might find the following list of books useful.

The Wanderer (Creech, 2002)
Hattie Big Sky (Larson, 2008)
Love that Dog: A Novel (Creech, 2001)
Fruitlands (Whelan, 2002)
Surviving the Applewhites (Tolan, 2002)

The Color of My Words (Joseph, 2000)
Olive's Ocean (Henkes, 2003)
Elijah of Buxton (Curtis, 2007)
A Year Down Yonder (Peck, 2002)
Kira-kira (Kadohata, 2006)
Kalpana's Dream (Clarke, 2005)
Feathers (Woodson, 2009)
Criss Cross (Perkins, 2007)
A Corner of the Universe (Martin, 2004)

The books on the list provide specific examples of characters who write. Each book on the list presents opportunities for teachers to point out processes engaged in and products created by character-writers. Both explicit and implicit writing episodes are included in these texts. Although the implicit episodes might not be identified as writing by middle school students reading independently, teachers can use the implicit samples to discuss writers and writing.

For example, in *Love That Dog* (Creech, 2001), Jack's writing is implicitly presented. However, when a teacher introduces that book with a discussion of the first two poems, middle school students will be able to recognize that Jack is the writer of all poems not attributed to a professional writer. This researcher suggests that after such a discussion, students will be able to respond to the poems as the work of a young writer, even though the character's act of writing is not explicitly portrayed in the text.

Therefore, books appear on this list if the book meets two criteria. First, the books present one or more character-writers who provide models for students. Second, the books picture characters engaged in writing by choice and/or for authentic reasons (NCTE, 2008). In addition to those two basic criteria, the books in the list for teachers

have the following characteristics, according to the Content Analysis Instrument, the Researcher's Journal, and/or the researcher's overall aesthetic readings of the texts.

In *The Wanderer* (Creech, 2002), the reader is introduced to two character-writers, Sophie and Cody, who each write for different reasons, providing a female and male character to whom middle school readers might respond. Both character-writers discuss the effort involved in writing. In addition, Sophie states that her primary motivation for keeping a journal is to remember the details of her life. Teachers, then, could use *The Wanderer* when presenting a lesson regarding the reasons students write and/or obstacles students face when they engage in an extended writing project. In this case, teachers would be using a mentor text (Dorfman & Cappelli, 2007) to help students connect reading and writing as well as identify motivating factors in the character-writers' lives.

Hattie Big Sky (Larson, 2008) offers teachers multiple examples of character-writers (primarily Hattie) engaged in authentic writing, providing examples of writing that meets real purposes for the writer (NCTE, 2008). Teachers could ask students to identify motivations behind characters' decisions to write. The teachers could ask the students to extend their thinking to generate authentic reasons why the students write.

Love That Dog: A Novel (Creech, 2001), as described earlier in this section, is a rich example of a writer's development, providing examples of a character-writer producing poetry. This book would be good to use as a read-aloud as it should give both reluctant and eager writers food for thought. The book also provides mentor texts from professional poets, thus providing opportunities for readers to experience

vicariously the excitement of interacting with published authors as well as with a young developing author.

Fruitlands: Louisa May Alcott Made Perfect (Whelan, 2002) is a fictional portrayal of a portion of the life of the 19th-century author Louisa May Alcott. Alcott's true life and the books she penned lend credence to the multiple examples of poetry, drama, and personal narrative recorded in *Fruitlands*. Teachers can use *Fruitlands* alone or in combination with *Little Women* and other Alcott books to expand lessons on writing purposes and/or writers' motivations.

Surviving the Applewhites (Tolan, 2002) was chosen for this list because the book offers samples of the writing process from the standpoint of fictional professional writers. The mother writes best-selling mysteries, the aunt writes poetry, and a visiting reporter submits book and media proposals to editors. The mother seems to jot notes and mumble over ideas more often than she participates in her children's world. Her writing processes are pictured as she chews on pencils and experiences writer's block, offering teachers opportunity to discuss individuals' writing processes.

The Color of My Words (Joseph, 2000) provides nuanced emotions from the tip of the protagonist's pencil. Her first note, followed by her first poem and declaration of her desire to be a writer, all indicate the potential influence of writing in this story, set in the Dominican Republic when only the president was allowed to write books. The protagonist memorizes her words until the volume of ideas causes her to pilfer paper bags and napkins as writing material. Reader response might lead middle

school students to develop authentic writing projects guided by critical literacies in order to promote outcomes important to the students. In such cases, reader response could lead to writing motivation and students' recognition of reading and writing connections.

The remaining books on the recommended list have been included because teachers can develop lessons from excerpts rather than from any entire book. The most powerful writings in *Olive's Ocean* (Henkes, 2003) center on the journal page given to the protagonist, along with her attempts at poetry and novel writing. Teachers can use these excerpts to discuss writing motivation and writing processes. The exciting potential found in *Elijah of Buxton* to highlight writing process is documented at the beginning of this chapter. *A Year Down Yonder* (Peck, 2002) is included in recommendations to teachers due to the pleasure depicted by Mary Alice when she writes. Reader response may be promoted to encourage motivation to write (Bruning & Horn, 2000; Probst, 2004) as readers recognize they, too, may use writing to develop material that provides fun for the writer as well as the reader. *Kira-kira* (Kadohata, 2006) offers examples from two characters' writings in journals and in the essay-eulogy written by the protagonist. *Kalpana's Dream* (Clarke, 2005) offers examples of writing process, including revisions written in the middle of the night because that's when the ideas jelled. As stated earlier, *Feathers* (Woodson, 2009) portrays a teacher engaged in process writing instruction, along with the protagonist's budding writing abilities over a period of months. Both *Kalpana's Dream* (Clarke, 2005) and *Feathers* (Woodson, 2009) provide teachers positive examples of

instructional methods that promote the use of recursive writing processes (Graves, 2003). Because the genre of song-writing would interest some middle school students, *Criss Cross* (Perkins, 2007) is included in this list, as one of the characters composes pieces of songs.

Finally, *A Corner of the Universe* (Martin, 2004) is recommended with qualification only because the book's significance far outweighs the opportunities for writing lessons. The book is another nuanced story of love and family and tragedy. If the teacher is using the text for a purpose such as read-aloud or read-along or if a student or group of students is reading the book for personal purposes, the teacher might use the invitations or letters written by characters as examples of authentic writing. Two of the letters show characters involved in process writing. However, to simply remove the letters from the text would not be wise. Neither would reading the text only to study the letters be wise (Edinger & Feldman, 2008; Probst, 2004).

Additional methods for using the books on the list, and other books in the sample that incorporate character-writers, are highlighted by subcategories from the Researcher's Journal in Chapter 4. Teachers may also garner additional ideas by perusing the raw data in Appendix G, locating writing conducted by a particular character, a particular type of writing, or a specific stage of writing process.

Final Thoughts and Implications

Characters who write exist in the sample of award-winning, middle school fiction tradebooks that have been analyzed. Experts have recommended using such

characters to teach and encourage writing (Kane, 1985; Parsons & Colabucci, 2008). Research is needed to learn if those recommended practices actually do motivate middle school students to engage in writing. The data and booklists collected and analyzed provide important texts for researchers to use to conduct that research.

This researcher believes that action research conducted by teachers or by teacher/university collaborative research teams would be advantageous because researchers need children with whom to work and teachers need research partners to share time-intensive study procedures. Middle-school students can be the beneficiaries of such action research when the identified books are used to study the concepts presented in Chapter 2: writing processes, writing-reading connections, reader response, and/or motivation to write. The books identified and discussed in this study can be used by teachers and researchers to introduce students to characters similar to and different from themselves who write in particular genres for particular purposes.

Second, researchers and/or teachers may also desire to continue searching for additional samples of characters who employ stages of writing process and/or digital literacies. Although some books hint at writing process (*Feathers* [Woodson, 2009]; *Love That Dog* [Creech, 2001]) and *Kalpana's Dream* (Clarke, 2005) and *Elijah of Buxton* (Curtis, 2007) contain excellent examples of process writing, this researcher's mission continues to be the identification of additional books that offer examples of characters who write recursively.

Finally, this researcher would like to suggest that researchers and teachers are wise to recognize the identified books primarily as works of art (Edinger & Feldman, 2008). This means that students should be encouraged to engage in writing and reading for the pleasure of doing so (Probst, 2000). It also suggests that future research concerning middle school students' reactions to characters who write needs to be conducted carefully. Students should be able to use texts for efferent purposes--abstracting information, such as examples of characters who write. However, didacticism in literature should not be any author's or researcher's purpose (Probst, 2000).

> Literature isn't the private domain of an intellectual elite. It is instead the reservoir of all humankinds' concerns. *Although it may be studied in scholarly and professional ways, it wasn't written to be the subject of such study* [italics added], to provide intellectual exercise for academics. In the middle and secondary schools, we are not dealing with an intellectual elite, but with a representative group from the local community. We must keep clearly in mind that the literary experience is fundamentally an unmediated, private exchange between a text and a reader. (Probst, 2004, p. 34)

As affirmed by Edinger and Feldman (2008), teacher and librarian respectively, reading "does not have to serve another purpose other than to bring deep and satisfying pleasure to one's life" (p. 510). In our desire to understand the processes involved in writing and reading, researchers and teachers must recognize the aesthetic purposes that outweigh the collection of information.

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APPENDICES

APPENDIX A

CONTENT ANALYSIS INSTRUMENT FOR PELTTARI STUDY

DEPICTIONS OF WRITING

CONTENT ANALYSIS INSTRUMENT FOR PELTTARI STUDY

DEPICTIONS OF WRITING

Title of Book:_____

Author:_____ Publisher:_____

Genre: _____ Copyright:_____

Writing Episode:

A. **page number**: _____

B. **episode**:

implicit

explicit

indeterminate

1. **character who is performing the writing episode**:

a. **age**:

child (0-10 years)

(11-14 years)

(15-18 years)

adult

indeterminate

b. **gender:**

male

female

indeterminate

c. **ethnic background**:

African American

Arabic American

Asian American

EuroAmerican

Hispanic American

Native American

indeterminate

Other (specify as listed in text) _____

d. **religious background:**

Buddhist

Christian

Hindu

Islamic

Jewish

indeterminate

other (specify as listed in text) _____

e. **reality status**:

real

imaginary

indeterminate

other (specify)

2. written artifact

a. **type of artifact being written**:

book

diary/journal

letter

newspaper

note

poem

sign

speech

story

indeterminate

other (specify) _____

b. **intended audience:**

- self
- child(ren)
- younger teen(s) (11-14)
- older teen(s) (15-18)
- adult(s)
  - parent(s)
  - teacher(s)
- indeterminate
- other (specify) _____

c. **genre of literature being written**:

- fiction
- informational / factual
- persuasive
- poetry
- indeterminate
- other (specify) _____

d. **environment of writing episode**:

- school
- home
- outdoors
- indeterminate
- other (specify) _____

e. **function of character's literacy event**:

- communication
- pleasure
- school
- work
- indeterminate
- other (specify)_____

3. **part of process being engaged**:

prewriting

drafting

revising

editing

publishing

indeterminate

other (specify) _____

APPENDIX B

DESCRIPTIONS OF CATEGORIES AND VARIABLES

Table 9

Descriptions of Categories and Variables

Category / Variables	Criteria
Episode	Situation in a text in which a character actively engages in an act of writing or in which a piece of writing is presented with the implication that a character produced the writing; In a non-fiction book or in explanatory material in a fiction book, when the author specifically refers to writing, that situation will also count for an episode
Explicit	A character is actively engaged in an act of writing
Implicit	A character is not actively engaged in an act of writing, but a character is considering such an activity or a piece of writing is presented with the implication that a character produced the writing
Indeterminate	Writing is presented, but the reader cannot identify the situation
Character Age **Child (1-10 years)**	Writer is a young child
(11-14 years)	Writer is a 'tween or young teen
(15-18 years)	Writer is an older teen
Adult (more than 18 years)	Writer is older than 18 years
Indeterminate	Age is unclear
Character Gender Male	Boy or man engaged in writing
Female	Girl or woman engaged in writing
Indeterminate	Gender of writer is unclear
Ethnic Background African American	Writer is an American of general African descent
Arabic American	Writer is an American of general Arabic descent
Asian American	Writer is an American of general Asian descent
EuroAmerican	Writer is an American of general European descent
Hispanic American	Writer is an American of general Iberian or of Central or South American descent
Native American	Writer is an American of general non-immigrant people groups
Indeterminate	Writer's ethnicity is not clear
Other (specify)	Writer's origin is different from those previously listed
Religious Background Buddhist	Character who is writer follows the teachings of Siddhartha Gautama or belongs to family who follows such practices
Christian	Character who is writer follows the teachings of Jesus Christ as presented in the New Testament or belongs to family who follows such practices
Hindu	Character who is writer follows practices codified within the Vedic, Upanishad and Puranic scriptures and stories or belongs to family who follows such practices
Islamic	Character who is writer follows the teachings of Muhammed or belongs to family who follows such practices

(continued on following page)

Table 9 (continued)

Jewish	Character who is writer follows the teachings of the Hebrew Bible and Talmud or belongs to family who follows such practices
Indeterminate	Writer's religious background is unclear or religious affiliation is not mentioned in the text
Other (specify)	Writer follows a religion not described previously
Reality Status Real	Character presented as a writer could be found in the real world
Imaginary	Character presented as a writer could not be found in the real world
Type of Artifact Being Written Book	Written text of multiple pages bound together
Diary/Journal	Text written for the character's own private use
Letter	Text written to convey a message from one or more individuals directly to a specific audience
Newspaper or magazine article or item	Text written for publication in a form to be distributed to readers
Note	Short text written informally to convey a message from one or more individuals directly to a specific audience
Poem	Expressive text that may or may not rhyme
Sign	Text written to display a message for a public audience
Speech	Text written to guide an individual when speaking publicly
Story	Narrative text
Indeterminate	Type of text is unclear
Other (specify)	Text is different from the types previously listed
Intended Audience Self	Writer is not writing for other people to read
Child(ren)	Writer's audience is young children, aged 0-10
Younger teen(s)	Writer's audience is young teens, aged 11-14
Older teen(s)	Writer's audience is older teens, aged 15-18
Adult(s)	Writer's audience is adults, older than age 18
Parent(s)	Writer's audience is mother and/or father or caregiver with parental rights
Teacher(s)	Writer's audience is adult(s) whose job or vocation is as an educator
Indeterminate	Audience is unclear
Other	Audience is different from the people previously described
Genre of Literature Being Written Fiction	Literary work that presents an imagined story, even if it is based on true events
Factual/Informational	Non-fiction material that exists to present scientific facts or information that one person desires to communicate to other(s)
Persuasive	Non-fiction material written to cause one or more individuals to act in a particular manner
Poetry	Expressive material that may or may not rhyme
Indeterminate	Genre of written material is unclear
Other	Genre is different from the types of literature previously described

(continued on following page)

Table 9 (continued)

Environment of Writing Episode School	Writing takes place in a building used for educational purposes
Home	Writing takes place in a building where people reside
Outdoors	Writing takes place outside of a building
Indeterminate	The place writing takes place is unclear
Other (specify)	Writing happens in a place not previously identified
Function of character's literacy event Communication	Material is written to convey a message to an audience
Pleasure	Material is written to fulfill writer's wishes or to please self or another person
School	Material is written to fulfill an educational requirement
Work	Material is written to fulfill a vocational requirement
Indeterminate	The reason for writing is unclear
Other (specify)	The material is written for a reason not previously described
Part of Writing Process Being Engaged Prewriting	Activity done on paper or other media in preparation for writing (such as drawing, clustering, outlining, etc.)
Drafting	Putting ideas on paper or other media; notes, letters, other types of writing if no obvious indication exists of prewriting, revising, editing or publishing
Revising	Changing ideas, organization, or placement of words in previously written material in order to clarify meaning
Editing	Changing conventions such as spelling, punctuation, and/or usage in order to bring the material into agreement with standardized rules of language
Publishing	Presenting the material in a final form
Indeterminate	The portion of the writing process cannot be determined

APPENDIX C

INTER-RATER CHART 1

title	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
Al Capon	entire book	ind	11	m	ind	ind	re	book/diary/journal	pe	fic	home	com	ind	mt
Al Capon	12	exp	11	m	EA	Chr	re	note	parents	inf	home	com	drafting	inc
Al Capon	13-15	imp	11	f	ind	n	re	oth	yt	inf	ind	com	d	mt
Al Capon	13-15	ind	10+11	f	ind	ind	re	oth(cards)	yt	inf	other(corridor)	com	d	spec
Al Capon	30	imp	18	m	ind	n	re	note	ad p	pers	ind	work	ind	spec
Al Capon	30	imp	18	m	EA	ind	re	note	ad p	inf	home	com	drafting	spec
Al Capon	42	ex	18	f	ind	n	re	ind	yt	ind	sch	work	pub	inc
Al Capon	43	ex	11	m	ind	n	re	speech	yt	inf	sch	sch	pre	inc
Al Capon	43	exp	11	m+f	ind	Chr	re	speech	yt+ad t	inf	sch	sch	pre	inc
Al Capon	44	ex	11	m	ind	n	re	note	yt	inf	sch	com	d	inc
Al Capon	44	ex	11	m	EA	Chr	re	note	yt	inf	sch	com	d	spec
Al Capon	53	imp	18	f	ind	n	re	note	yt	inf	ho	com	d	inc
Al Capon	53	imp	18	f	EA	Chr	re	note	yt	inf	ho	com	d	spec
Al Capon	67	exp	18	m	ind	ind	re	note	ad p	inf	sch	com	d	spec
Al Capon	75	imp	11	f	ind	n	re	sign	yt	pers	ho	com	pub	mt
Al Capon	75	imp	11	f	EA	Chr	re	sign	yt	inf	sch	com	pub	spec
Al Capon	78-79	ex	11	ind	ind	n	re	note	yt	inf	sch	com	d	mt
Al Capon	78-79	ex	11	m+f	ind	ind	re	note	yt	inf+pers	sch	com	d	spec
Al Capon	109	ex	11	m	ind	n	re	letter	yt	ind	ho	com	d	inc
Al Capon	109	imp	11	m	EA	Chr	re	letter	yt	inf	ho	com	d	spec
Al Capon	112-113	imp	18	f	ind	n	re	letter	ad	pers	ind	com	pub	mt
Al Capon	112-113	imp	18	f	ind	ind	re	letter	ad	inf	home+jail	com	d	spec
Al Capon	128	imp	18	f	ind	n	re	letter	ad	inf	ind	com	ind	mt
Al Capon	154-155	imp	18	ind	ind	n	re	newspaper	ad	inf	ind	com	pub	spec
Al Capon	186	imp	18	ind	ind	n	re	sign	ot	oth	ho	plea	ind	spec
Al Capon	186	imp	18	f	EA	Chr	re	sign	ot	inf	ho	com	d	spec
Al Capon	207+209	imp+exp	11	m+f	EA	Chr	re	letter	ad	inf	jail+home	com	d	spec
Al Capon	209-210	ex	11	m	ind	n	re	letter	ad	pers	ho	com	d	mt
Al Capon	215	imp	18	m	ind	n	re	note	yt	inf	oth	com	d	spec
Al Capon	215	imp	18	m	EA	Chr	re	note	ch	inf	oth-jail	com	d	spec

Reserache	yellow
Rater 1	pink
Rater 2	sky blue

APPENDIX D

INTER-RATER CHART 2

title	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
Elijah	81	ex	18	m	AfCan	C	re	sign	ch	pers	sch	com	ind	spec
Elijah	92	ex	11	m	AfCan	C	re	oth-lines	ad te	pers	sch	oth-punishment	ind	spec
Elijah	187, 194-6	imp	18	f	EA	C	re	letter	ad	inf	ind	com	ind	spec
Elijah	214-215*	imp	18	f	AfCan	C	re	sign	oth/public	inf	ind	com	d	spec
Elijah	216	ex	11	m	AfCan	C	re	sign	ad	inf	ind	com	r	spec
Elijah	217	ex	18	m	AfCan	C	re	sign	ind	inf	ho	com	e	spec
Elijah	217-21	ex	18	m	AfCan	C	re	sign	ad	inf	ind	com	pub	spec
Elijah	246	imp	18	ind	AfA	ind	re	note	ad	inf	ind	com	ind	spec
Elijah	268-9	ex	11	m	AfCan	C	re	note	yng teen	inf	ho	com	ind	spec
	81	ex	18	m	AfCan	C	re	sign	ch	pers	sch	com	pub	spec
	92	imp	11	m	AfCan	C	re	oth-lines	ad te	pers	sch	sch	ind	spec
EoB	187, 194	imp	18	female	EuroAm	C	re	letter	ad	inform	ind	com	pub	spec
EoB	214*	imp	18	female	AfCan	C	re	note	ad	inorm	ind	com	d	spec
EoB	216	exp	11	male	AfCan	C	re	journal	self	inform/pers	ind	com	r	spec
EoB	217**	exp	11	male	AfCan	C	re	note	ad	inform/persuasive	ind	com	e	spec
EoB	217	exp	18	male	AfCan	C	re	note	ad	inform/persuasive	home	com	e	spec
EoB	217	exp	18	male	AfCan	C	re	sign	Other-mult	inform/persuasive	ind	com	pub	spec
EoB	246	exp	18	male	AfAmer	ind	re	note	ad	inform	ind	com	ind	spec
EoB	268	exp	11	male	AfCan	C	re	note	yng teen	inform	home	com	ind	spec
Elijah	81	ex	18	m	AfA	C	re	Other/chall	ch	inf	sch	sch	ind	spec
Elijah	92	ex	11-Jan	m	AfC	C	re	Other/less	self	inf	sch	sch	oth	spec
Elijah	194-196	implicit	18	f	AfA	C	re	letter	ad	inf	ind	com	ind	spec
Elijah	216	explicit	11	m	AfCan	C	re	Sign	ad	Other / Elegy	ho	work	d	spec
Elijah	217	explicit	18	m	AfA	C	re	Sign	yng teen	Other / Elegy	ho	work	e	spec
Elijah	217	explicit	18	m	AfA	ind	re	Sign	ad	Other / Elegy	Outdoors	work	pub	spec
Elijah	246	implicit	18	m	AfA	ind	re	Other/	ad	inf	ho	com	ind	spec
Elijah	268	explicit	11	m	AfCan	C	re	note	yng teen	inf	ho	com	ind	spec

*episode counted by Researcher and Rater 3 but not Rater 4

**episode counted only by Rater 3

Researcher

Rater 3

Rater 4

APPENDIX E

CHILDREN'S BOOKLIST BY AWARD AND YEAR

Books in Sample according to Award or Honor Designation

Year	Award	*Title*, Author
1999	Newbery Award	*Holes*, Louis Sachar
	Newbery Honor Book	*A Long Way from Chicago*, Richard Peck
	Boston Globe Horn Book Award	*Holes*, Louis Sachar
2000	Newbery Award	*Bud, Not Buddy*, Christopher Paul Curtis
	Newbery Honor Book	*Getting Near to Baby*, Audrey Couloumbis
		Our Only May Amelia, Jennifer L. Holm
	Boston Globe Horn Book Award	*The Folk Keeper*, Franny Billingsley
	Boston Globe Honor Book	*King of Shadows, Susan, Cooper*
2001	Newbery Award	*A Year Down Yonder*, Richard Peck
	Newbery Honor Book	*Because of Winn-Dixie*, Kate DiCamillo
		Joey Pigza Loses Control, Jack Gantos
		The Wanderer, Sharon Creech
2002	Newbery Award	*A Single Shard*, Linda Sue Park
	Newbery Honor Book	*Everything on a Waffle*, Polly Horvath
	Boston Globe Horn Book Award	*Lord of the Deep*, Graham Salisbury
	Boston Globe Honor Book	*Saffy's Angel*, Hilary McKay
2003	Newbery Award	*Crispin: The Cross of Lead*, Avi
	Newbery Honor Book	*Pictures of Hollis Woods*, Patricia Reilly Giff
		Hoot, Carl Hiaasen
		A Corner of The Universe, Ann M. Martin
		Surviving the Applewhites, Stephanie S. Tolan
2004	Newbery Honor Book	*Olive's Ocean*, Kevin Henkes
	Boston Globe Honor Book	*The Amulet of Samarkand: The Bartimaeus Trilogy,* Jonathan, Stroud
2005	Newbery Award	*Kira-Kira*, Cynthia Kadohata
	Newbery Honor Book	*Al Capone Does My Shirts*, Gennifer Choldenko
		Lizzie Bright and the Buckminster Boy, Gary D. Schmidt
	Boston Globe Honor Book	*Kalpana's Dream*, Judith Clark
	CCBC	*The Color of My Words, Lynn Joseph*
		Fruitlands: Louisa may Alcott made Perfect, Gloria Whelan
		At the Sign of a Star, Katherine Sturtevant
		Love That Dog: A Novel, Sharon Creech
2006	Newbery Award	*Criss Cross*, Lynne Rae Perkins
	Newbery Honor Book	*Whittington*, Alan Armstrong
		Princess Academy, Shannon Hale
2007	Newbery Award	*The Higher Power of Lucky*, Susan Patron
	Newbery Honor Book	*Penny from Heaven*, Jennifer L. Holm
		*Hattie Big Sky***,** Kirby Larson
		*Rules***,** Cynthia Lord
	Boston Globe Honor Book	*Rex Zero and the End of the World*, Tim, Jones-Wynne
2008	Newbery Honor Book	*Elijah of Buxton*, Christopher Paul Curtis
		The Wednesday Wars, Gary D. Schmidt
		Feathers, Jacqueline Woodson
	Boston Globe Honor Book	*Shooting the Moon*, Francis O'Roark

APPENDIX F

CHILDREN'S LITERATURE

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APPENDIX G

RAW DATA

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
Al Capon	13-15	im	11	f	ind	ind	re	note	yt	fac	ind	com	d	mt
Al Capon	30	im	18	m	ind	ind	re	note	ad-p	pers	ind	work	ind	spec
Al Capon	42	ex	18	f	ind	ind	re	ind	yt	ind	sch	work	pub	inc
Al Capon	43	ex	11	m	ind	ind	re	speech	yt	fac	sch	sch	pre	inc
Al Capon	44	ex	11	m	ind	ind	re	note	yt	fac	sch	com	d	inc
Al Capon	53	im	18	f	ind	ind	re	note	yt	fac	ho	com	d	inc
Al Capon	75	im	11	f	ind	ind	re	sign	yt	pers	ho	com	pub	mt
Al Capon	78-79	ex	11	ind	ind	ind	re	note	yt	fac	sch	com	d	mt
Al Capon	109	ex	11	m	ind	ind	re	letter	yt	ind	ho	com	d	inc
Al Capon	112-113	im	18	f	ind	ind	re	letter	ad	pers	ind	com	pub	mt
Al Capon	128	im	18	f	ind	ind	re	letter	ad	fac	ind	com	ind	mt
Al Capon	154-155	im	18	ind	ind	ind	re	newspaper	ad	fac	ind	com	pub	spec
Al Capon	186	im	18	ind	ind	ind	re	sign	ot	oth	ho	plea	ind	spec
Al Capon	209-210	ex	11	m	ind	ind	re	letter	ad	pers	ho	com	d	mt
Al Capon	215	im	18	m	ind	ind	re	note	yt	fac	oth	com	d	spec
Elijah	81	ex	18	m	AfCan	C	re	sign	ch	pers	sch	com	ind	spec
Elijah	92	ex	11	m	AfCan	C	re	oth-lines	ad-t	pers	sch	oth-punishment	ind	spec
Elijah	194-6	im	18	f	ind	C	re	letter	ad	fac	ind	com	ind	spec
Elijah	215	im	18	f	AfCan	C	re	oth-epitaph	pub	fac	ind	com	d	spec
Elijah	216	ex	11	m	AfCan	C	re	oth-epitaph	ad	fac	ind	oth-revise	r	spec
Elijah	217	ex	18	m	AfCan	C	re	oth-epitaph	ind	fac	ho	oth-edit	e	spec
Elijah	217-21	ex	18	m	AfCan	C	re	oth-epitaph	ad	fac	ind	oth-pub	pub	spec
Elijah	246	im	18	ind	AfA	ind	re	note	ad	fac	ind	com	ind	spec
Elijah	268-9	ex	11	m	AfCan	C	re	note	yt	fac	out	com	ind	spec
WinnDixie	24	im	18	m	ind	C	re	sermon	ad	ind	ho	work	ind	inc

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
WinnDixie	29	ex	10	f	ind	C	re	note	self	fac	ho	oth--memorize	ind	mt
WinnDixie	88	ex	18	m	ind	ind	re	oth--record	self	fac	work	work	d	inc
WinnDixie	162	ex	10	f	ind	C	re	sign	pub	fac	out	com	pre	mt
Rex Zero	4	im	18	m	EuCan	ind	re	sign	pub	pers	ind	com	ind	mt
Rex Zero	38	im	11	f	EuCan	C	re	jour	self	ind	ho	ind	ind	inc
Rex Zero	53	ex	18	m	ind	ind	re	ind	self	ind	out	ind	ind	inc
Rex Zero	73	im	11	f	EuCan	ind	re	label	ind	fac	ind	com	pub	mt
Rex Zero	99	ex	11	f	EuCan	ind	re	ind	ind	ind	out	ind	ind	inc
Rex Zero	107	im	ind	ind	ind	ind	re	graffiti	ind	varied	out	com	ind	inc
Rex Zero	118	ex	11	m	EuCan	C	re	poster	pub	fac	ho	com	pub	spec
Rex Zero	125	ex	15	f	EuCan	C	re	di	self	ind	ho	ind	ind	inc
Rex Zero	150	im	18	m	EuCan	ind	re	letter	ch	pers	ind	com	ind	spec
Rex Zero	177	im	18	m	ind	ind	re	song	ind	po	ind	ind	ind	spec
Rex Zero	185	im	18	f			re							
Rex Zero	185	ex	18	m	EuCan	ind	re	book	yt	fic	ind	ent	all	
Bud	79	ex	ind	ind	ind	ind	re	oth--code	ind	ind	ind	ind	ind	spec
Bud	90	ex	11	m	AfA	C	re	oth--numbers	self	fact	oth--library	learn	ind	spec
Bud	131	im	18	m	AfA	C	re	oth--telegram	ad	fac	ind	com	ind	spec
Bud	157	ex	18	m	AfA	C	re	ind	ad	fac	ind	oth--blackmail	pre	spec
Bud	208-211	im	18	m	AfA	C	re	oth--code	ind	fac	ind	com	ind	spec
KalpDream	23	ex	18	f	Aus	ind	re	word	yt	pers	sch	ins	ind	mt
KalpDream	36	im	11	f	Aus	ind	re	es	ad-t	bio	ind	sch	r	mt
KalpDream	37	ex	11	f	In-Aus	ind	re	es	ad-t	bio	ho	sch	pre	mt
KalpDream	63	ex	11	f	Aus	ind	re	es	ad-t	bio	ho	sch	pre	mt
KalpDream	68	ex	11	f	Aus	ind	re	es	ad-t	bio	ho	sch	d	mt

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
KalpDream	75	ex	18	f	In	H	re	letter	ad	fac--pers	oth-relative's home	com	pub	spec
KalpDream	80	ex	11	m	Aus	ind	re	es	ad-t	bio	ho	sch	pre	mt
KalpDream	98	ex	18	f	In	H	re	letter	ad	fac	oth-relative's home	com	pub	spec
KalpDream	124	ex	11	f	Aus	ind	re	es	ad-t	bio	ho	sch	pre	mt
KalpDream	126-7	ex	18	f	In	H	re	letter	ad	fac	oth-relative's home	com	pub	spec
KalpDream	131	im	11	f	In-Aus	ind	re	es	ad-t	bio	ho	sch	pre	mt
KalpDream	139	im	11	f	Aus	ind	re	es	ad-t	bio	out	sch	r	mt
KalpDream	158	ex	11	f	In-Aus	ind	re	es	ad-t	bio	ho	sch	pub	mt
KalpDream	159	ex	11	f	Aus	ind	re	es	ad-t	bio	ho	sch	r	mt
KalpDream	160	ex	11	f	Aus	ind	re	es	ad-t	bio	ho	sch	d	mt
KalpDream	160	ex	11	f	Aus	ind	re	es	ad-t	bio	ho	sch	r	mt
WedWars	27	ex	11	m	EA	C	re	oth-answers	ad-t	fact	sch	sch	ind	inc
WedWars	54	ex	18	f	EA	C	re	oth-corrections	yt	ind	sch	work	e	inc
WedWars	60	ex	11	m	EA	C	re	oth-answers	ad-t	fact	sch	sch	ind	inc
WedWars	91	ex	18	m	EA	ind	re	oth-autograph	yt	oth-autograph	oth-store	work	pub	spec
WedWars	150	ex	11	m	EA	C	re	es	ad-t	fac	sch	sch	ind	mt
WedWars	152	ex	11	m	EA	C	re	es	ad-t	fac	sch	sch	r	mt
WedWars	161	ex	18	f	EA	C	re	oth-corrections	yt	ind	sch	work	e	inc
WedWars	181	ex	10	m	ind	ind	re	oth-calligraphy	pub	fac	ind	com	pub	spec

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
WedWars	189	ex	11	f	EA	C	re	notes	ad-t	fac	sch	sch	pre	inc
WedWars	191	ex	11	m	EA	C	re	note	ad-t	oth-permission	ho	com	ind	spec
WedWars	192	ex	11	m	EA	C	re	es	ad-t	pers	sch	sch	ind	inc
WedWars	198	ex	11	m	EA	C	re	oth-autograph	yt	oth-autograph	sch	oth-personal	ind	spec
WedWars	212	im	15	f	EA	C	re	letter	ad pa	fac	ho	com	ind	spec
WedWars	221	ex	18	f	ind	C	re	oth-form	ad	fac	sch	oth-permission	ind	spec
WedWars	235	im	18	m	EA	ind	re	oth-telegram	ad	fac	ind	com	ind	spec
WedWars	239	im	11	m+f			re	es	ad-t	fac	sch	sch	ind	inc
Penny	29	im	ind	ind	ind	ind	re	sign	pub	pers	ind	com	ind	inc
Penny	56	im	18	f	EA	ind	re	letter	ad pa	fac	ind	com	ind	inc
Penny	57	im	18	m	EA	C	re	letter	ad	fac	ind	com	ind	inc
Penny	71	im	18	f	EA	C	re	note	yt	fac--pers	ho	com	ind	inc
Penny	82	im	18	f	EA	C	re	oth-list	self	fac	ho	com	ind	inc
Penny	88	ex	18	m	EA	C	re	letter	ad	ind	ind	ind	ind	spec
Penny	98-9	im	18	m	EA	C	re	oth-articles	ad	fac	ind	ind	pub	spec
Feathers	1	im	ind	ind	ind	ind	re	note	ad-t	fac	ind	com	ind	spec
Feathers	2	ex	18	f	ind	ind	re	oth-rec	self	fac	sch	work	ind	spec
Feathers	3	ex	11	f	AfA	ind	re	jour	ind	poetry	sch	plea	pre	mt
Feathers	21	ex	11	f	AfA	ind	re	jour	ind	ind	sch	ind	pre	spec
Feathers	84	ex	11	m	AfA	ind	re	sign	ind	ad	ind	plea	ind	spec
Feathers	105-6	ex	11	f	AfA	ind	re	jour	ind	fac	sch	sch	ind	spec
Feathers	112	ex	11	f	AfA	ind	re	jour	ind	bio	sch	ind	ind	mt
Hollis Woods	21	ex	11	f	ind	ind	re	note	ad-t	fac	home	pers	ed	Inc

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
Hollis Woods	51	im	11	f	ind	ind	re	note	ad-t	fac	ind	pers	Ind	inc
Hollis Woods	97	im	ad	f	Ind	ind	re	si	ch	Oth(greeting)	home	plea	Ind	Spec
Hollis Woods	97	ex	11	f	ind	ind	re	si	self	Oth(greeting)	ind	mem	ind	Spec
Hollis Woods	136	ex	11	f	ind	ind	re	note	ad	fac/pers	home	com	ind	mt
Everything on a Waffle	8	im	ad	f	Ecan	ind	re	recipe/list	self	nonf	ind	ind	ind	spec
Waffle	18	ex	11	f	Ecan	ind	re	recipe	ind	nonf	other-restaurant kitchen	ind	ind	spec
Waffle	148	im	ad	f	ind	ind	re	card	ad	nonf	ind	com	ind	spec
Long way from Chicago	5	ex	ad	m	ind	ind	re	notes	ind	ind	ind	news	pre	spec
Long way	10	ex	ad	m	ind	ind	re	notes	ind	ind	other-subject's home	news	pre	spec
Long way	93	im	ad	m	ind	ind	re	poem	teen	poetry	ind	pers	ind	spec
Long way	142	ex	11	m	EA	ind	re	sign	ind	ind	ind	pers	pub	spec
Long way	148	ex	ad	m	EA	ind	re	telegram	ad	nonf	ind	com	ind	spec
Holes	7	ex	ad	f	ind	ind	re	oth- ratio	yt	fact	sch	sch	ind	mt-who Stanley was

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
Holes	46	ex	11	m	EA	ind	re	letter	ad-p	fantasy	oth-detention center	com	ind	mt
Holes	75	im	ad	fe	EA	ind	re	letter	yt	fact	ind	com	ind	mt
Holes	81	ex	11	m	EA	ind	re	letter	ad-p	fantasy	oth-detention center	com	ind	mt
Holes	97-98	ex	11	m	EA	ind	re	alph letters	yt	fact	oth-detention center	oth-peer teaching	ind	mt
Holes	97-99	ex	11	m	AfA	ind	re	alph letters	self	fact	oth-detention center	plea	ind	mt
Holes	119	ex	11	m	AfA	ind	re	alph letters/name	self	fact	oth-detention center	plea	ind	mt
Holes	196	ex	11	m	AfA	ind	re	oth-diagram	yt	fact	out	com	d	spec
Holes	221	ex	11	m	EA	ind	re	oth-phone num	ad-p	fact	out	com	ind	spec
CrissCross	135	ex	11	f	EA	ind	re	note	self	oth-game	ho	plea	pre	spec
CrissCross	136-7	ex	11	f	EA	ind	re	oth-homework	ad-t	fac	ho	sch	ind	inc
CrissCross	142	ex	11	m	EA	ind	re	oth-homework	ad-t	fac	ind	sch	ind	inc

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
CrissCross	145	ex	11	m	EA	ind	re	note	self	oth-song	ho	plea	pre	spec
CrissCross	176	im	18	f	EA	ind	re	letter	ind	ind	ho	ind	ind	inc
CrissCross	279	im	15	m	EA	ind	re	letter	yt	ind	ind	com	ind	spec
Savvy	288	ex	18	ind	ind	ind	re	notes	ind	fac	ho	work	ind	spec
Savvy	341	ex	18	f	EA	C	re	oth-recipe	self	fac	ho	plea	pre	inc
Applewhites	12	ex	18	f	EA	B	re	notes	self	ind	out	ind	ind	inc
Applewhites	21	im	11	f	EA	B	re	oth-curriculum guide	self	fac	ind	sch	pub	spec
Applewhites	27	im	ind	ind	EA	B	re	poems, stories, sign	ind	ind - multiple	ind	sch	pub	inc
Applewhites	27	im	18	m	EA	B	re	sign	ind	pers	ind	sch	pub	inc
Applewhites	29	ex	18	f	EA	B	re	notes	ind	fic	ho	work	pre	inc
Applewhites	30	ex	18	f	EA	B	re	ind	ind	fic	ho	work	ind	inc
Applewhites	37,49	im	15	f	EA	B	re	oth - music	ind	oth - ballet	ind	sch	ind	inc
Applewhites	62	im	18	m	EA	ind	re	newspaper	ad	pers	ind	ind	pub	inc
Applewhites	63	im	18	f	EA	B	re	poem	ind	poetry	ind	work	pub	inc
Applewhites	66	im	18	m	EA	ind	re	oth - email	ad	fac	ho	work	ind	spec
Applewhites	88	im	18	m	EA	ind	re	book	ad	fac	ho	work	ind	inc
Applewhites	90	im	15	m	EA	B	re	sign	ind	fac	ho	com	ind	inc
Applewhites	90	im	18	f	EA	B	re	poem	ind	poetry	ho	work	ind	inc
Applewhites	92	im	11	f	EA	B	re	oth - paper	ind	fac	ind	sch	pub	spec
Applewhites	112	im	18	m	EA	ind	re	ind	ad	fac	ho	work	ind	spec
Applewhites	115	ex	18	m	EA	ind	re	ind	ad	fac	ho	work	pre	spec

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
Applewhites	124	ex	11	m	EA	ind	re	sign	ind	fac	ho	sch	pub	spec
Applewhites	126	im	11	f	EA	B	re	other - report	ind	fac	ho	sch	pub	spec
Applewhites	129	ex	18	m	EA	ind	re	ind	ad	ind	ho	work	ind	spec
Applewhites	138	im	18	m	EA	B	re	notes	ind	fac	ind	work	pre	spec
Applewhites	149	ex	11	f	EA	B	re	other - curriculum guide	self	fac	ho	sch	rev	spec
Applewhites	185	ex	18	f + m	EA	B + ind	re	newspaper + sign	ind	pers	ind	com	pub	spec
Applewhites	185	im	18	ind	ind	ind	re	newspaper	ind	fac	ind	work	pub	spec
Applewhites	188	ex	11	f	EA	B	re	note	ot	fac	ind	com	ind	spec
Applewhites	189	im	11	f	EA	B	re	signs	ch - ad	fac	ind	com	pub	spec
Applewhites	211	im	15	m	EA	B	re	sign	ind	fac	ho	com	pub	spec
Applewhites	215	im	18	m	EA	ind	re	newspaper	ad	fac	ho	work	pub	spec
Applewhites	215	im	11	f	EA	B	re	other - curriculum guide	ind	fac	ind	sch	rev	spec
Princess	45	ex	18	f	ind	ind	re	other - alphabet letter	yt + ot	fac	sch	sch	ind	spec
Princess	51	ex	11	f	ind	ind	re	other - alphabet letter	yt	fac	sch	sch	ind	spec
Princess	114	ex	11 + 15	f	ind	ind	re	other - test	ad t	fac	sch	sch	pub	spec

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
Princess	180	ex	11	f	ind	ind	re	other - alphabet letters	ot	ind	out	plea	ind	spec
Princess	193	im	18	f	ind	ind	re	other - report	yt + ot + ad	fac	ind	work	ind	spec
Princess	227	ex	11	f	ind	ind	re	ind	ind	ind	out	ind	ind	spec
Hattie	1	im	15	f	EA	C	re	letter	ad	fac	ind	other - communication	pub	spec
Hattie	1 to 8	im	18	f	EA	C	re	letter	ot	fac	ind	com	ind	spec
Hattie	8	im	18	m	EA	ind	re	letter	ot	fac	ind	com	pub	mt
Hattie	9	im	15	f	EA	C	re	note	ad	fac	ind	com	ind	mt
Hattie	10	im	15	f	EA	C	re	letter	ad	fac	ind	com	rev + pub	spec
Hattie	10	im	18	f	EA	C	re	letter	ot	fac	ind	com	pub	spec
Hattie	13 14	ex	15	f	EA	C	re	letter	ad	fac	other - train	com	pub	spec
Hattie	19	im	15	f	EA	C	re	letter	ad	fac	ind	com	ind	spec
Hattie	25	ex	18	m	EA	C	re	note	ad	fac	other - work	work	ind	spec
Hattie	31	im	15	f	EA	C	re	letters	ind	ind	other - hotel	ind	ind	spec
Hattie	33	ex	15	f	EA	C	re	letter	ad	fac	ind	com	draft	spec
Hattie	49	im	15	f	EA	C	re	letter	ad	fac	ho	com	pub	spec
Hattie	50	ex	15	f	EA	C	re	letter	ad	fac	ho	com	ind	spec
Hattie	62	im	15	f	EA	C	re	letter	ad	fac	ho	com	pub	spec
Hattie	76	im	15	f	EA	C	re	letter	ad	fac	ho	com	pub	spec
Hattie	92	im	15	f	EA	C	re	letter	ad	fac	ho	com	pub	spec
Hattie	95	im	18	m	EA	C	re	letter	ot	fac	ind	com	ind	spec
Hattie	95	im	18	m	EA	C	re	letter	ot	fac	ind	com	ind	spec

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
Hattie	100	ex	15	f	EA	C	re	letter	ad	fac	out	com	pre	spec
Hattie	105	im	15	f	EA	C	re	letter	ad	fac	ho	com	ind	spec
Hattie	113	im	15	f	EA	C	re	letter	ad	fac	ho	com	pub	spec
Hattie	120	im	18	m	EA	C	re	letter	ot	fac	ind	com	pub	spec
Hattie	121	im	18	m	EA	C	re	letter	ot	fac	ind	com	pub	spec
Hattie	121	im	18	m	ind	ind	re	letter	ot	fac	ind	work	pub	spec
Hattie	122	ex	15	f	EA	C	re	news	ad	fac	out	work	pre	spec
Hattie	124	im	15	f	EA	C	re	letter	ad	fac	ind	com	pub	spec
Hattie	131	ex	15	f	EA	C	re	other - signature	ad	fac	other - social gatheri ng	com	pub	spec
Hattie	138	im	15	f	EA	C	re	letter	ad	fac	ho	com	ind	spec
Hattie	147	im	15	f	EA	C	re	news	ad	fac	ind	work	pub	spec
Hattie	152	ex	15	f	EA	C	re	news	ad	fac	out	work	pre	spec
Hattie	156	ex	15	f	EA	C	re	news	ad	fac	ho	work	pub	spec
Hattie	161	im	15	f	EA	C	re	new	ad	fac	ind	work	pub	spec
Hattie	170	ex	15	f	EA	C	re	letter	ad	fac	out	com	pre	spec
Hattie	176	im	18	m	EA	C	re	letter	ot	fac	ind	com	pub	spec
Hattie	177	ex	15	f	EA	C	re	letter	ad	fac	ho	com	pub	spec
Hattie	179	im	15	f	EA	C	re	letter	ad	fac	ind	com	pub	spec
Hattie	186	im	15	f	EA	C	re	news	ad	fac	ind	work	pub	Spec
Hattie	193	im	15	f	EA	C	re	news	ad	fac	ind	work	pub	Spec
Hattie	203	im	15	f	EA	C	re	letter	ad	fac	ind	com	pub	Spec
Hattie	204	im	15	f	EA	C	re	letter	ad	fac	ind	com	pub	Spec
Hattie	206-7	ex	15	f	EA	C	re	note	ad	fac	other - social gatheri ng	com	ind	Spec
Hattie	214	im	18	m	EA	C	re	letter	ad	fac	ind	com	ind	spec

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
Hattie	219	im	15	f	EA	C	re	news	ad	fac	ind	work	pub	spec
Hattie	222	ex	15	f	EA	C	re	letter	ad	fac	ho	com	draft	spec
Hattie	227	ex	15	f	EA	C	re	news	ad	fac	out	work	pre	spec
Hattie	231	ex	15	f	EA	C	re	news	ad	fac	ho	work	draft	spec
Hattie	231	im	18	m	EA	C	re	letter	ot	fac	ind	com	pub	spec
Hattie	233	im	15	f	EA	C	re	news	ad	fac	ind	work	pub	spec
Hattie	235	ex	15	f	EA	C	re	letter	ad	fac	out	com	draft	spec
Hattie	241	ex	15	f	EA	C	re	letter	ad	fac	ho	com	draft	spec
Hattie	244	im	15	f	EA	C	re	news	ad	fac	ind	work	pub	spec
Hattie	246	im	18	m	EA	C	re	letter	ot	fac	ind	com	pub	spec
Hattie	246	im	15	f	EA	C	re	news	ad	fac	ind	work	pub	spec
Hattie	250-2	ex	18	m	EA	C	re	note	ind	fac	other - work	work	ind	spec
Hattie	254	im	15	f	EA	C	re	new	ad	fac	ind	work	pub	spec
Hattie	256	im	15	f	EA	C	re	letter	ad	fac	ind	com	ind	spec
Hattie	265	im	15	f	EA	C	re	news	ad	fac	ind	work	pub	spec
Hattie	279	im	18	m	EA	C	re	letter	ot	fac	ind	com	ind	spec
Hattie	279	im	18	m	EA	C	re	letter	ot	fac	ind	com	ind	spec
Hattie	279	im	15	f	EA	C	re	letter	ad	fac	ho	com	ind	spec
Hattie	280	im	15	f	EA	C	re	letter	ad	fac	ind	com	pub	spec
Hattie	282	im	18	m	EA	C	re	letter	ot	fac	ind	com	pub	spec
Kira-kira	2	im	10	f	AsA	B	re	diary/journal	self	ind	ind	ind	ind	inc
Kira-kira	5	im	10	f	AsA	B	re	diary/journal	self	fac	ind	ind	ind	spec
Kira-kira	59	im	10	f	AsA	B	re	diary/journal	self	fac	ind	ind	ind	inc

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
Kira-kira	60	im	10	f	AsA	B	re	story	self	fic	ind	work	ind	spec
Kira-kira	118	ex	11	f	AsA	B	re	other - homework	ad t	pers	ho	sch	draft	spec
Kira-kira	130	im	11	f	AsA	B	re	diary/journal	self	fac	ind	ind	ind	spec
Kira-kira	134	im	18	m + f	AsA	B	re	other - loan application	ad	fac	ind	com	pub	spec
Kira-kira	170	im	11	f	AsA	B	re	letter	ad t	fac	ind	com	pub	spec
Kira-kira	174	ex	11	f	AsA	B	re	other - homework	ad t	pers	ho	sch	draft	spec
Kira-kira	216	im	11	f	AsA	B	re	speech	ch - ad	other - eulogy	ind	com	ind	spec
Kira-kira	223	im	11	f	AsA	B	re	other - homework	ad t	fac	ind	sch	pub	mt
Kira-kira	242	im	11	f	AsA	B	re	diary/journal	ch - ad	fac	ind	com	ind	spec
JoeyPigza	32	im	18	f	EA	ind	re	note	yt	fac/pers	out	com	draft	spec
Hoot	6	ex	18	m	ind	ind	re	other -- report	ad	fac	out	com	ind	spec
Hoot	32	ex	11	m	EA	ind	re	letter	yt	other - apology	ho	com	pub	spec
Hoot	76	im	18	m	ind	ind	re	other -- report	ad	fac	other - work	com	pub	spec

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
Hoot	172	im	11	f	EA	ind	re	letter	ad	fac/pers	ind	com	pub	mt
Hoot	172	im	18	ind	ind	ind	re	letter	yt	fac/pers	other - work	com	pub	mt
Hoot	217	ex	11	m	EA	ind	re	other - quiz	ad t	fac	sch	sch	ind	inc
Hoot	220	im	18	m	ind	ind	re	letter	ad	fac	ind	work	pub	inc
Hoot	251	im	18	m	EA	ind	re	note	ad	fac	ho	com	pub	spec
Hoot	252	im	11 + 18	m + f	EA	ind	re	note	ad	fac	ho	com	draft	spec
Hoot	263	im	11	f	ind	ind	re	signs	ad	pers	ind	com	ind	mt
Hoot	272	ex	18	m	ind	ind	re	other - report	ad	fac	out	com	ind	spec
Hoot	278	ex	18	f	ind	ind	re	news	ad	fac	ho	work	pre	mt
Rules	11	ex	11	f	EA	ind	re	note	ch	fac	other - car	com	ind	mt
Rules	23	ex	18	f	ind	ind	re	ind	ind	ind	other - work	ind	ind	inc
Rules	28	ex	11	f	EA	ind	re	note	ch	fac	other - medical clinic	com	ind	mt
Rules	30	ex	11	f	EA	ind	re	note	ch	fac	other - school bus	com	ind	mt
Rules	44	ex	11	f	EA	ind	re	other - caption	yt	fac	other - medical clinic	com	pub	spec
Rules	51	im	11	f	EA	ind	re	notes	self	fac	ho	com	ind	inc
Rules	52-55	ex	11	f	EA	ind	re	notes	yt	fac	ho	com	ind	Spec

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
Rules	75	ex	11	f	EA	ind	re	note	ch	fac	other - medical clinic	com	ind	mt
Rules	84	ex	11	f	EA	ind	re	note	ad	fac	ho	com	draft	Spec
Rules	111	ex	11	f	EA	ind	re	notes	self	fac	ho	other - therapy	ind	mt
Rules	119	ex	11	f	EA	ind	re	note	yt	fac	other - medical clinic	com	pub	Spec
Rules	144	ex	11	f	EA	ind	re	notes	self	fac	ho	com	ind	spec
Rules	149	ex	11	f	EA	ind	re	note	yt	fac	out	com	ind	spec
Rules	153	ex	18	f	EA	ind	re	note	yt	fac	ind	com	pub	spec
Rules	158	ex	11	f	EA	ind	re	sign	yt	fac	ho	com	pub	spec
Lucky	24	ex	10	m	EA	ind	re	sign	ad	fac	out	com	pub	spec
Lucky	45-46	ex	10	f	EA	ind	re	sign	ch-ad	fac	ho	com	draft	spec
Lucky	82	im	10	f	EA	ind	re	other - report	ad - t	fac	ind	sch	pub	spec
Lucky	134	im	18	f	EA	ind	re	sign	ch - ad	fac	other - restaurant	com	pub	spec
Fruitlands	entire book	im	10to11	f	EA	ind	re	journal	ad - p and self	pers fac	multiple	com	ind	mt
Fruitlands	12	im	11	f	EA	ind	re	journal	ad - p	fac	ind	ind	ind	spec
Fruitlands	22	im	18	m	EA	ind	re	poem	ch - ad	poetry	ind	plea	ind	spec
Fruitlands	30	im	18	f	ind	ind	re	other - recipe	ch	fac	ind	com	ind	spec
Fruitlands	34	ex	11	f	EA	ind	re	poem	ind	poetry	ind	ind	ind	inc
Fruitlands	48	im	18	m	EA	ind	re	note	ch-ad	pers	ind	com	ind	spec

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
Fruitlands	48	im	18	m	other - British	ind	re	note	ch-ad	pers	ind	com	ind	spec
Fruitlands	49	im	10	f	EA	ind	re	note	ch-ad	pers	ind	com	ind	spec
Fruitlands	49	im	18	m	EA	ind	re	note	ad	pers	ind	com	ind	spec
Fruitlands	49	im	11	f	EA	ind	re	note	ad	fac	ind	com	ind	spec
Fruitlands	49	im	18	m	EA	ind	re	note	ad	pers	ind	com	ind	spec
Fruitlands	49	im	11	m	other - British	ind	re	note	ad	pers	ind	com	ind	spec
Fruitlands	49	im	18	f	EA	ind	re	note	ch-ad	fac	ind	com	ind	spec
Fruitlands	50	im	18	m	EA	ind	re	note	ad	fac	ind	com	ind	spec
Fruitlands	50	im	18	m	EA	ind	re	note	ad	pers	ind	com	ind	spec
Fruitlands	50	im	10	f	EA	ind	re	note	ch-ad	fac	ind	com	ind	spec
Fruitlands	55	im	11	f	EA	ind	re	poem	ch	poetry	ind	com	ind	spec
Fruitlands	56	im	18	f	EA	ind	re	note	ch	pers	ind	com	ind	spec
Fruitlands	61	ex	10	f	EA	ind	re	story	ch	fic	ind	plea	ind	spec
Fruitlands	66	im	10	f	EA	ind	re	note	ad	ind	ind	com	ind	spec
Fruitlands	73	im	10	f	EA	ind	re	play	ch	fic	ind	plea	ind	spec
Fruitlands	86	im	10	f	EA	ind	re	note	ad	pers	ind	com	ind	spec
Fruitlands	99	im	18	f	EA	ind	re	letter	ad	ind	ind	com	pub	spec
Fruitlands	101	im	11	f	EA	ind	re	poem	ad-p	poetry	ind	plea	pub	spec
Fruitlands	101	im	11	f	EA	ind	re	poem	ad-p	poetry	ind	plea	pub	spec
Fruitlands	101	im	10	f	EA	ind	re	poem	ad-p	poetry	ind	plea	pub	spec
Fruitlands	106	ex	11	f	EA	ind	re	poem	self	poetry	ho	plea	ind	spec
Fruitlands	109	im	ind	ind	EA and British	ind	re	poems and stories	ind	poetry and fiction	ind	plea	pub	spec
Fruitlands	114	im	18	m	EA	ind	re	other - history	ind	fac	ho	com	ind	spec

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
Fruitlands	117	im	18	m	EA	ind	re	book	ind	ind	ind	ind	pub	inc
Bartimaeus	110	im	10	m	ind	ind	re	notes	self	ind	ho	other - revenge	ind	mt
Bartimaeus	118	ex	18	m	ind	ind	re	ind	ind	ind	ho	ind	ind	spec
Bartimaeus	142	ex	18	m	ind	ind	re	other - form	ad	fac	ho	work	pub	spec
Bartimaeus	142	ex	11	m	ind	ind	re	other - signature	ad	fac	ho	work	pub	spec
Bartimaeus	152	im	18	m	ind	ind	re	letter	ad	pers	ind	work	pub	mt
Bartimaeus	153	im	18	m	ind	ind	re	note	ad	fac	ind	work	ind	mt
Bartimaeus	261	im	11	m	ind	ind	re	notes	self	fac	ind	work	ind	spec
Color words	2 to 3	im	11	f	other - DR	C	re	poem	ind	poetry	ind	other - words had to come out	ind	spec
Color words	10	im	11	f	other - DR	C	re	poem	ind	poetry	ind	other - words had to come out	ind	spec
Color words	13-15	ex	11	f	other - DR	C	re	multiple	ind	ind	ho	other - words had to come out	ind	mt
Color words	24-5	im	11	f	other - DR	C	re	poem	ind	poetry	ind	other - words had to come out	ind	spec
Color words	38	ex	11	f	other - DR	C	re	story	ch-ad	fic	ho	com	pre	spec

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
Color words	39	ex	11	f	other - DR	C	re	story	ch-ad	fic	ho	com	ind	spec
Color words	40	ex	11	f	other - DR	C	re	story	ch-ad	fic	ho	com	pub	spec
Color words	44	im	11	f	other - DR	C	re	poem	ind	poetry	ind	ind	ind	spec
Color words	60-1	im	11	f	other - DR	C	re	poem	ind	poetry	ind	ind	ind	spec
Color words	66	ex	ind	f	other - DR	C	re	list	self	fac	ind	other - memory aid	ind	spec
Color words	78-9	im	11	f	other - DR	C	re	poem	ind	poetry	ind	ind	ind	spec
Color words	92-3	im	11	f	other - DR	C	re	poem	ad-p	poetry	ind	com	ind	mt
Color words	95	im	11	f	other - DR	C	re	poem	ad-p	poetry	ind	com	pub	mt
Color words	99	im	11	f	other - DR	C	re	ind	ind	ind	ind	ind	ind	inc
Color words	101	ex	11	f	other - DR	C	re	list	self	fac	ind	ind	ind	inc
Color words	109-10	ex	11	f	other - DR	C	re	article	ad	fac	ind	com	pre draft revise pub	spec
Color words	111	im	18	ind	ind	ind	re	other - feature stories	ad	fac	ind	work	pub	spec
Color words	117	ex	18	ind	ind	ind	re	ind	ind	ind	ind	work	pre	spec

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
Color words	126	im	11	f	other - DR	C	re	poem	ind	poetry	ind	ind	ind	spec
Color words	137-8	ex	11	f	other - DR	C	re	ind	ind	ind	out	ind	pre	spec
corner of universe	107	im	ad	m	EA	ind	re	other - invitation	yt	fac	ind	plea	ind	spec
corner of universe	159	ex	11	f	EA	ind	re	letter	yt	ind	out	com	pre	spec
corner of universe	180	im	ad	f	EA	ind	re	letter	ch - ad	ind	ind	ind	ind	spec
corner of universe	181	ex	ad	f	EA	ind	re	other - address	ad	fac	ho	com	draft	spec
corner of universe	186	im	11	f	EA	ind	re	letter	yt	ind	ind	ind	ind	inc
corner of universe	187	im	11	f	EA	ind	re	letter	yt	fac	ho	com	ind	spec
lizzie	116	im	ad	m	EA	C	re	ind	ind	ind	work	ind	ind	inc
lizzie	118	im	ad	m	EA	C	re	other - signature	ad	fac	ind	com	pub	spec
lizzie	119	ex	ad	m	EA	C	re	other - assignment	yt	fac	ho	sch	draft	spec
lizzie	119-20	im	11	m	EA	C	re	other - Latin translation	ad-p	fac	ho/sch	sch	ind	spec
lizzie	120	im	11	m	EA	C	re	other - summary	ad-p	fac	ho/sch	sch	draft	spec
lizzie	120	ex	ad	m	EA	C	re	ind	ind	ind	work	ind	ind	inc

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
lizzie	121	ex	11	m	EA	C	re	other - summary	ad-p	fac	ho/sch	sch	draft	spec
lizzie	121	im	11	m	EA	C	re	other - summary	ad-p	fac	ho/sch	sch	draft	spec
lizzie	121	im	11	m	EA	C	re	other - summary	ad-p	fac	ho/sch	sch	draft	spec
lizzie	123	im	11	m	EA	C	re	essay	ad-p	fac	ho/sch	sch	draft	inc
lizzie	127	im	ad	m	AfA	C	re	article	ad	fac	ind	com	ind	mt
lizzie	128	im	ad	m	EA	C	re	letter	ad	fac	ind	com	ind	mt
lizzie	149-50	ex	11	m	EA	C	re	other - dictation	ind	other - last words	ho	com	draft	spec
lizzie	155	im	11	m	EA	C	re	other - last words	ind	other - last words	ind	com	ind	spec
lizzie	168	im	ad	m	EA	C	re	other - sermon notes	ind	fac	work	com	ind	inc
lizzie	184	im	ad	m	EA	C	re	agenda + prayer + letter	ad	fac	ind	other - church business	pub	mt
lord of deep	97	im	15	f	EA	ind	re	note	yt	other - question	out	com	ind	Spec

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
lord of deep	101	im	15	f	EA	ind	re	notes	ind	ind	out	ind	ind	Spec
lord of deep	122	ex	11	m	other - Irish, English, Filipino, & French Polynesian	ind	re	other - address	ot	fac	out	com	ind	Spec
lord of deep	149	ex	ad	m	EA	ind	re	other - signature	ad	fac	out	com	ind	mt
lord of deep	149	ex	ad	m	EA	ind	re	other - signature	ad	fac	out	com	pub	mt
lord of deep	149	ex	ad	m	ind	ind	re	other - signature	ad	fac	out	com	ind	mt
lord of deep	149-50	ex	11	m	other - Irish, English, Filipino, & French Polynesian	ind	re	other - signature	ad	fac	out	com	ind	mt
lord of deep	175-6	im	15	f	EA	ind	re	note	yt	fac	ind	com	pub	spec
saffy's angel	14	im	11	m	English	ind	re	lists	self	fac	ind	other - self control	ind	inc
saffy's angel	26	im	ad	m	English	ind	re	emails	ad	fac	work	com	ind	spec
saffy's angel	26	im	ad	m	English	ind	re	note	ad	fac	work	com	ind	spec
saffy's angel	30-1	im	ad	m	English	ind	re	other - will	ch-ot	fac	ind	com	pub	mt

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
saffy's angel	32,45,83	im	ad	m	English	ind	re	other - will	yt	fac	ind	com	draft	mt
saffy's angel	46	ex	ad	m	English	ind	re	note	ch	fac	out	com	ind	mt
saffy's angel	75	im	ad	f	English	ind	re	other - address	self	fac	ind	com	ind	mt
saffy's angel	######	im	15	f	English	ind	re	notes	self	fac	ind	com	ind	spec
saffy's angel	87	im	11	f	English	ind	re	note	yt	fac	other - auto	com	ind	mt
saffy's angel	95	im	ad	m	English	ind	re	letter	ad	fac	ind	com	ind	spec
saffy's angel	139	ex	ch	f	English	ind	re	sign	ad	pers	other - auto	com	draft	spec
saffy's angel	139	ex	ch	f	English	ind	re	sign	ad	pers	other - auto	com	draft	spec
saffy's angel	140	ex	ch	f	English	ind	re	sign	ad	pers	other - auto	com	draft	spec
saffy's angel	140	ex	ch + 11	f + m	English	ind	re	sign	ad	pers	other - auto	com	draft	spec
saffy's angel	140	ex	ch + 11	f + m	English	ind	re	sign	ad	pers	other - auto	com	draft	spec
saffy's angel	141	ex	ch	f	English	ind	re	sign	ad	pers	other - auto	com	draft	spec
saffy's angel	142	ex	ch	f	English	ind	re	sign	ad	pers	other - auto	com	draft	spec
saffy's angel	143	ex	ch + 11	f + m	English	ind	re	sign	ad	pers	other - auto	com	draft	spec

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
saffy's angel	145	im	ad	f	English	ind	re	note	ad	fac	ho	com	ind	inc
king of shad	35	ex	11	m	EA	ind	re	book	ind	other - fantasy presented as reality	ind	ind	ind	other - due to this comment, reader learns the entire book is presented as the protagonist's writing
king of shad	46	im	ad	m	English	ind *	ind	play	ad	fic	ind	work	pub	spec
king of shad	80	ex	ad	m	English	*	ind	plays, poems	ad	fic and poetry	ho	work	ind	spec
king of shad	104, 148	im	ad	m	English	*	ind	poem	yt	poetry	ind	plea	ind	mt
king of shad	138	im	ad	m	English	ind*	ind	history	ad	fic	ind	work	ind	spec
king of shad	170	im	ad	m	English	ind	ind	plays, poems	ind	fic and poetry	ind	work	ind	spec
king of shad	180	im	ad	m	EA	ind	ind	poems	ad	poetry	ind	work	ind	spec
folk keeper	entire book	ex	15	f	ind	ind	imaginary	journal	self	fantasy	ind	ind	ind	mt
folk keeper	2	ex	15	f	ind	ind	imaginary	journal	self	fantasy	other - cellar	ind	ind	mt
folk keeper	8	ex	15	f	ind	ind	imaginary	journal	self	fantasy	other - cellar	ind	ind	mt
folk keeper	16	ex	15	f	ind	ind	imaginary	journal	self	fantasy	other - tavern courtyard	ind	ind	mt

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
folk keeper42	42	im	ind	f	ind	ind	imaginary	other - name and lament	ind	ind	other - cellar wall	ind	ind	spec
folk keeper	43	ex	15	f	ind	ind	imaginary	journal	ind	fantasy	other - cellar	ind	ind	mt
folk keeper	70	ex	15	f	ind	ind	imaginary	journal	ind	fantasy	ho	ind	ind	mt
folk keeper	71	ex	15	f	ind	ind	imaginary	journal	ind	fantasy	ho	ind	ind	mt
folk keeper	101	ex	15	f	ind	ind	imaginary	journal	ind	fantasy	other - cellar	ind	ind	mt
folk keeper42	102	ex	16	f	ind	ind	imaginary	journal	ind	fantasy	ind	ind	ind	mt
folk keeper	109	ex	16	f	ind	ind	imaginary	journal	ind	fantasy	ind	ind	ind	mt
folk keeper	119	ex	16	f	ind	ind	imaginary	journal	ind	fantasy	other - cave	ind	ind	mt
folk keeper	124	ex	16	f	ind	ind	imaginary	journal	ind	fantasy	other - cave	ind	ind	mt
folk keeper	127	ex	16	f	ind	ind	imaginary	journal	ind	poetry	other - cave	work	ind	spec
folk keeper	131	ex	16	f	ind	ind	imaginary	journal	ind	fantasy	ho	ind	ind	mt
folk keeper	142	ex	16	f	ind	ind	imaginary	journal	self	fantasy	other - cellar	other - learn	ind	mt
folk keeper42	155	ex	16	f	ind	ind	imaginary	journal	ind	fantasy	out	ind	ind	mt
folk keeper42	156	ex	16	f	ind	ind	imaginary	book	ind	fantasy	out	plea	ind	mt
shooting t moon	20	im	ad	m	EA	C	re	other - signature	ad	fac	ind	work	ind	mt
shooting t moon	34	im	ad	m	EA	C	re	note	yt	fac	ind	com	ind	mt

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
shooting t moon	35	im	ad	m	EA	C	re	letter	ad	fac	ind	com	ind	spec
shooting t moon	68	im	ad	m	EA	C	re	letter	ad	fac	ind	com	ind	spec
shooting t moon	101	im	ad	m	EA	ind	re	letter	other - family	fac	ind	com	ind	spec
shooting t moon	120	im	10 + 11	f + m	EA	C	re	other - make-believe war plans	self	fic	ho	plea	ind	spec
shooting t moon	136	im	11	f	EA	C	re	article	yt	fac	ind	sch	pub	spec
shooting t moon	140	ex	11 + ad	f + m	EA + ind	C + ind	re	other - signature	self	fac	other - rec hall	plea	pub	spec
shooting t moon	141	im	11	f	EA	C	re	article	yt	fac	ind	sch	pub	spec
shooting t moon	143	im	ad	m	EA	C	re	letter	ad	fac	ind	com	ind	spec
sign of star	19	im	11	f	English	C	re	note	ad	fac	ind	com	ind	spec
sign of star	21	ex	ad	m	English	ind	re	notes	self	other - astrological predictions	ho	work	ind	spec
sign of star	29	im	ad	m	English	ind	re	book	ad	pers	ind	work	pub	spec
sign of star	38	im	ad	f	English	ind	re	plays	ad	fic	ind	work	pub	mt
sign of star	48	im	ad	m	English	C	re	ind	ind	ind	ho	ind	ind	spec
sign of star	67	ex	ad	m	English	ind	re	other - record	ad	fac	work	work	ind	spec
sign of star	71	im	ad	m	English	ind	re	play	ad	ind	ind	ind	ind	spec

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
sign of star	88	im	11	f	English	C	re	poem	self	poetry	ind	plea	pre	spec
sign of star	111	im	ad	m	English	C	re	other - sermon	ad	fac	ind	work	pub	inc
sign of star	132	ex	11	f	English	C	re	play	ind	ind	work	ind	pre	mt
sign of star	132	ex	11	f	English	C	re	play	ind	poetry	work	ind	draft	mt
sign of star	133	ex	11	f	English	C	re	play	ind	fic	work	ind	draft	mt
sign of star	133	ex	11	f	English	C	re	play	ind	fic	work	ind	pub	mt
getting near Baby		NONE												
May Amelia	70	im	ad	f	EA	C	re	letters	ot	pers	ind	com	ind	inc
May Amelia	163	im	ad	f	EA	C	re	other - record	ind	fac	ind	plea	ind	inc
May Amelia	163-4	ex	11	f	EA	C	re	other - record	ind	fac	ho	plea	ind	inc
May Amelia	188	im	ad	m	EA	ind	re	other - advertisement	ind	pers	ind	com	ind	inc
LovethatDog	1	im	ind	m	ind	ind	re	poem	ad - t	pers	sch	ind	ind	mt
LovethatDog	2	im	ind	m	ind	ind	re	poem	ad - t	pers	sch	ind	ind	mt
LovethatDog	3	im	ind	m	ind	ind	re	poem	ad - t	pers	sch	ind	ind	mt
LovethatDog	4	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	ind	ind	mt
LovethatDog	5	im	ind	m	ind	ind	re	poem	ad - t	pers	sch	com	ind	mt
LovethatDog	6 to 7	im	ind	m	ind	ind	re	poem	ad - t	pers	sch	com	ind	mt
LovethatDog	8 to 9	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	com	ind	mt
LovethatDog	10	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	com	ind	mt
LovethatDog	11	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	com	ind	mt
LovethatDog	12	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	com	ind	mt
LovethatDog	13	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	com	ind	mt
LovethatDog	14	im	ind	m	ind	ind	re	poem	ad - t	pers	sch	com	ind	mt
LovethatDog	15 - 16	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	com	ind	mt

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
LovethatDog	17	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	com	ind	mt
LovethatDog	18-19	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	com	ind	mt
LovethatDog	20-21	im	ind	m	ind	ind	re	poem	ad - t	other - opinion	sch	ind	ind	mt
LovethatDog	22-24	im	ind	m	ind	ind	re	poem	ad - t	other - opinion	sch	com	ind	mt
LovethatDog	25-27	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	ind	ind	mt
LovethatDog	28-29	im	ind	m	ind	ind	re	poem	ad - t	pers	sch	com	ind	mt
LovethatDog	30	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	com	ind	mt
LovethatDog	31-34	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	com	ind	mt
LovethatDog	35	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	com	ind	mt
LovethatDog	36	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	com	ind	mt
LovethatDog	37	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	ind	ind	mt
LovethatDog	38	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	com	ind	mt
LovethatDog	39-41	im	ind	m	ind	ind	re	poem	ad - t	pers	sch	com	ind	mt
LovethatDog	42-45	im	ind	m	ind	ind	re	poem	ad - t	pers	sch	com	ind	mt
LovethatDog	43	ex	ind	m	ind	ind	re	poem	ad - t	ind	ho	plea	ind	mt
LovethatDog	46-48	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	com	ind	mt
LovethatDog	49	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	com	ind	mt
LovethatDog	50-52	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	com	ind	mt
LovethatDog	53	im	ind	m	ind	ind	re	poem	ad - t	pers	sch	com	ind	mt
LovethatDog	54	im	ind	m	ind	ind	re	poem	ad - t	pers	sch	com	ind	mt
LovethatDog	55-59	im	ind	m	ind	ind	re	letter	ad	pers	sch	com	ind	spec
LovethatDog	60	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	com	ind	spec
LovethatDog	61-63	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	com	ind	spec
LovethatDog	64	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	com	draft	mt
LovethatDog	65	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	com	ind	spec
LovethatDog	66	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	com	ind	spec
LovethatDog	67	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	com	ind	spec

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
LovethatDog	68-72	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	ind	ind	mt
LovethatDog	73	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	com	ind	mt
LovethatDog	75-76	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	ind	ind	mt
LovethatDog	77-78	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	com	ind	mt
LovethatDog	79	im	ind	m	ind	ind	re	poem	ad - t	pers	sch	com	ind	mt
LovethatDog	80-81	im	ind	m	ind	ind	re	poem	ad - t	fac	sch	com	ind	mt
LovethatDog	82-85	im	ind	m	ind	ind	re	letter	ad	fac	sch	com	ind	mt
LovethatDog	86	im	ind	m	ind	ind	re	poem	ind	fac	sch	ind	ind	mt
Whittington	39	im	ad	f	English	C	re	other - variety	ind	fac	ind	ind	ind	inc
Whittington	44	im	ad	f	ind	ind	re	note	ad	fac	ind	com	ind	mt
Whittington	47	im	ad	f	English	C	re	other - Bible passages	ch	fac	ind	other - reading practice	ind	spec
Whittington	72	ex	10	f	English	C	re	other - title	ch	fac	out	other - reading practice	ind	mt
Whittington	74	im	ad	m	English	ind	re	note	ad	fac	ind	com	ind	inc
Whittington	76	im	10	f	English	C	re	list	ch	fac	out	other - reading practice	ind	mt
Whittington	94	im	10	f	English	C	re	other - quotes	ch	fac	out	other - reading practice	ind	mt
Whittington	103	im	ad	ind	ind	ind	re	letter	ad	fac	ind	com	ind	mt
Whittington	103	im	ad	m	English	ind	re	note	ad	fac	ind	com	ind	inc

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
Whittington	112	im	10	m	English	C	re	alphabet letters	self	fac	ind	other - reading practice	ind	mt
Whittington	112	im	10	f	English	C	re	song	ch	other - quote	out	other - reading practice	ind	mt
Whittington	123	im	ad	m	English	C	re	letter	ot	fac	ind	com	ind	spec
Whittington	123	im	ad	m	English	C	re	note	ind	fac	ind	com	ind	spec
Whittington	130	ex	ind	m	ind	ind	re	alphabet letters	ad - t	fac	sch	other - reading practice	ind	spec
Whittington	131	ex	ind	m	ind	ind	re	story	ad t	ind	sch	other - reading practice	draft	spec
Whittington	131	im	ad	f	ind	ind	re	story	ind	ind	sch	other - reading practice	draft	spec
Whittington	138	im	ad	m	English	C	re	other - quotes	ot	fac	ind	ind	ind	spec
Whittington	158	ex	ad	m	English	C	re	other - inscription	ad	other - inspirat ion	ind	ind	ind	spec
Whittington	162	im	ind	ind	ind	ind	imagin ary	note	ad	ind	ind	com	ind	spec
Olive's O	1	im	11	f	ind	ind	re	journal	self	ind	ind	ind	ind	mt
Olive's O	4 to 5	im	11	f	ind	ind	re	journal	self	fac	ind	com	ind	mt
Olive's O	9	im	ad	m	EA	ind	re	other - novel	ind	fic	ind	ind	ind	Spec
Olive's O	15	ex	11	f	EA	ind	re	name	ind	fac	out	ind	ind	mt

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
Olive's O	29	im	11	f	EA	ind	re	name	ind	ind	other - plane	ind	ind	mt
Olive's O	57	im	ind	m	EA	ind	re	signature	ind	fac	ind	com	ind	inc
Olive's O	59-60	ex	11	f	EA	ind	re	other - novel	ind	fic	out	ind	draft	mt
Olive's O	75-76	ex	11	f	EA	ind	re	other - novel	ind	fic	ho	ind	draft	mt
Olive's O	76	ex	11	f	EA	ind	re	notes	self	fac	ho	ind	ind	spec
Olive's O	81	im	ind	f	EA	ind	re	story	ind	fic	ind	ind	ind	spec
Olive's O	91	ex	11	f	EA	ind	re	other - initials	ind	fac	out	ind	draft	inc
Olive's O	112-113	ex	11	f	EA	ind	re	other - novel	ind	fic	ho	ind	draft	mt
Olive's O	147	ex	11	f	EA	ind	re	other - novel	ind	fic	ho	ind	pre	mt
Olive's O	171	im	11	m	EA	ind	re	note	yt	fac	ind	com	ind	spec
Olive's O	175	im	11	f	EA	ind	re	poem	ind	poetry	ho	ind	pre	mt
Olive's O	189	im	10	f	EA	ind	re	letter	ad	fac	ind	com	ind	mt
Olive's O	199	im	11	m	EA	ind	re	note	yt	fac	ind	com	ind	spec
Olive's O	205	ex	11	f	EA	ind	re	address	self	fac	ho	com	draft	mt
Olive's O	216	ex	11	f	EA	ind	re	name	ind	fac	out	ind	draft	mt
crispin	35,99,116,215,241	im	ad	f	English	C	re	other - inscription	ind	fac	ind	com	ind	mt
single shard	8	im	ad	m	other -- Korean	B	re	other - tally marks	self	fac	out	com	ind	spec

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
single shard	108	ex	11	m	other -- Korean	B	re	other - tally marks	self	fac	out	com	ind	spec
single shard	135	ex	ad	m	other -- Korean	B	re	ind	ind	ind	work	ind	ind	inc
single shard	137-8	ex	ad	m	other -- Korean	B	re	other - legal statement	ad	fac	work	com	pub	mt/spec
year yonder	22	im	ad	f	EA	C	re	other - announce ment	ad - p	fac	ind	com	pub	spec
year yonder	75	im	15	f	EA	C	re	news column	ind	other - gossip	ind	plea	pub	inc
year yonder	79	im	15	f	EA	C	re	news column	ind	other - gossip	ind	plea	pub	spec
year yonder	84	im	15	f	EA	C	re	poem	ot	fic	ho	plea	draft	spec
year yonder	84	im	15	f	EA	C	re	poem	ot	fic	ho	plea	ind	spec
year yonder	85	im	15	f	EA	C	re	poem	ot	fic	ho	plea	pub	spec
year yonder	93	ex	15	f	EA	C	re	news column	ind	other - gossip	ho	plea	pub	spec
year yonder	103	ex	15	f	EA	C	re	note	ot	pers	sch	com	ind	spec
year yonder	103	ex	15	m	EA	ind	re	note	ot	fac	sch	com	ind	spec
year yonder	115	im	ad	f/m	EA	C	re	letter	ot	fac	ind	com	ind	spec
year yonder	116	im	15/ad	f/f	EA	C	re	letters	ad/ot	ind	ind	ind	ind	inc
year yonder	116	im	ad	m	EA	ind	re	other - postcards	ot	ind	ind	ind	ind	inc
wanderer	1 to 2	im	11	f	ind	ind	re	journal	ind	poetry	ind	ind	ind	mt
wanderer	3 to 7	im	11	f	ind	ind	re	journal	ind	fac	ind	ind	ind	mt
wanderer	8 to11	im	11	f	ind	ind	re	journal	ind	fac	ind	ind	ind	spec

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
wanderer	12 to 19	im	11	f	ind	ind	re	journal	ind	fac	ind	ind	ind	spec
wanderer	14	ex	11	m	EA	ind	re	list	ad/yt	fac	other - boat	com	ind	spec
wanderer	19	im	11	f	ind	ind	re	other - postcard	ad-p	fac	ind	com	ind	spec
wanderer	23-27	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec
wanderer	24	im	11	m	EA	ind	re	journal	ad	ind	other - boat	other - assigned summer project	ind	spec
wanderer	24	im	ad	m	EA	ind	re	other - captain's log	ind	fac	other - boat	com	ind	spec
wanderer	28-9	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	mt
wanderer	29	im	11	m	EA	C	re	lists	ind	ind	other - boat	ind	ind	inc
wanderer	29	im	ad	m	EA	C	re	lists	ind	ind	other - boat	ind	ind	inc
wanderer	30-33	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec
wanderer	34-7	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	mt

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
wanderer	38-43	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec
wanderer	44-5	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	spec
wanderer	46-50	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec
wanderer	51	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	spec
wanderer	52-58	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec
wanderer	59-62	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	spec
wanderer	66-9	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec
wanderer	70-1	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	mt
wanderer	72-9	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
wanderer	74	ex	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	mt
wanderer	80-6	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	spec/mt
wanderer	87-95	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec
wanderer	96-9	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	spec
wanderer	100-5	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec
wanderer	106-10	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	spec/mt
wanderer	113-8	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec
wanderer	119-20	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	spec
wanderer	121-3	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
wanderer	124-5	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	spec
wanderer	126-9	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec
wanderer	130-2	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	spec
wanderer	133-43	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec
wanderer	144-5	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	spec
wanderer	146-53	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec
wanderer	154-9	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	spec
wanderer	160-4	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec
wanderer	165-7	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	spec

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
wanderer	168-77	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec
wanderer	181	im	11	m	EA	ind	re	journal	ind	ind	other - boat	other - assigned summer project	ind	spec
wanderer	182-3	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec
wanderer	184	im	11	m	EA	ind	re	journal	ind	ind	other - boat	other - assigned summer project	ind	spec
wanderer	185-7	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec
wanderer	188	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	mt
wanderer	189-93	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec
wanderer	194	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	spec
wanderer	195	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
wanderer	196	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	spec
wanderer	197	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec
wanderer	198-200	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	spec
wanderer	201-2	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec
wanderer	203-4	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	mt
wanderer	205-9	im/ex	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec
wanderer	210-5	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec
wanderer	216	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	spec
wanderer	217-9	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
wanderer	220-1	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	spec
wanderer	222-3	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec
wanderer	224-5	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	spec
wanderer	226-8	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec
wanderer	229	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	mt
wanderer	230-2	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	mt
wanderer	233-8	im	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec
wanderer	239-41	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	spec
wanderer	245-7	im/ex	11	f	ind	ind	re	journal	ind	fac	other - boat	ind	ind	spec
wanderer	248-50	im	11	m	EA	ind	re	journal	ind	fac	ind	other - assigned summer project	ind	spec

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
wanderer	251-4	im	11	f	ind	ind	re	journal	ind	fac	ind	ind	ind	spec
wanderer	255-6	im	11	m	EA	ind	re	journal	ind	fac	ind	other - assigned summer project	ind	mt
wanderer	257-9	ex	11	f	ind	ind	re	journal	ind	fac	other - car	ind	ind	spec
wanderer	260-1	im	11	f	ind	ind	re	journal	ind	fac	ind	ind	ind	spec
wanderer	262-4	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	spec
wanderer	265-6	im	11	f	ind	ind	re	journal	ind	fac	ind	ind	ind	spec
wanderer	267-73	im	11	m	EA	ind	re	journal	ind	fac	other - boat	other - assigned summer project	ind	spec
wanderer	274	im	11	f	ind	ind	re	journal	ind	fac	out	ind	ind	spec
wanderer	275-6	im	11	m	EA	ind	re	journal	ind	fac	ind	other - assigned summer project	ind	spec
wanderer	277-9	im	11	f	ind	ind	re	journal	ind	fac	ind	ind	ind	mt
wanderer	280-5	im	11	m	EA	ind	re	journal	ind	fac	ind	other - assigned summer project	ind	mt
wanderer	284	im	ad	m	English	C	re	letters	yt	fac	ind	com	ind	spec
wanderer	286-9	im	11	f	ind	ind	re	journal	ind	fac	ind	ind	ind	spec

o	page	episode	age	gender	ethnicity	religion	reality	type	audience	genre	environ	function	process	relationship
wanderer	289	ex	11	m	EA	C	re	other - recipe	self	fac	ho	plea	ind	spec
wanderer	290-3	im	11	m	EA	ind	re	journal	ind	fac	ind	other - assigned summer project	ind	spec
wanderer	294-8	im	11	f	ind	ind	re	journal	ind	fac	ind	ind	ind	spec
wanderer	296	ex	11	m	EA	ind	re	other - caption	ad - p	fac	ind	plea	draft	spec
wanderer	299-303	im	11	m	EA	ind	re	journal	ind	fac	ho	other - assigned summer project	ind	mt
wanderer	304-5	im	11	f	ind	ind	re	journal	ind	fac	ho	ind	ind	mt